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PLAN NATIONAL CHORAL JUBILEE FOR WAR'S END

Apollo Club of Chicago Launches Movement to Celebrate Re-establishment of Peace with Organized Singing by Musical Societies throughout the United States—A Pilgrimage to the Panama-Pacific Exposition to Stimulate Project

CHICAGO, Feb. 23.—The pilgrimage of the Apollo Musical Club of Chicago to the Panama Exposition promises to take on a national significance if the plan for an American Choral Jubilee to celebrate the termination of the present European war is carried out. The idea is to prepare choral societies in every city of the United States for a great musical service to be held simultaneously throughout the land when peace is formally declared.

W. B. Sloane, president of the Apollo Club, in an address before the Ways and Means Committee of the Chicago Association of Commerce on Wednesday, explained the movement.

"There has been a smoldering effort throughout the country to give a great deal more importance to community music of its various kinds than has been possible heretofore in the United States," said Mr. Sloane. "Many cities have taken up this effort, and in some a great deal of encouragement has been given to the choral societies and to the orchestra and opera, and we are well aware that in Chicago music has had as generous patronage as in any other city in the land. But those who are most familiar with the difficulties which beset the organizers of community music enterprises will tell you that a general change of thought can be brought about by the plan of holding everywhere a Choral Peace Jubilee at which the songs shall be appropriate, not to the celebration of war triumphant, but to the welcome of a Great Peace, one in which we shall all hope a new spirit of brotherhood will be shown and more of the true Christianity which is expressed in 'Peace on Earth, Good Will to Men.'

"It is a very practical fact that the peace jubilee project will serve well the plans to awaken America to more interest in good music. The results of previous jubilees serve to show that the effect will be permanent. Therefore, it is evident that music throughout the nation, and the industries which depend upon music, will be galvanized into an activity never before seen in this country, by the carrying out of the peace jubilee plan.

Many Organizations Interested

"The general committee which is now being formed will include men and women from all parts of the country and representing not only the National Federation of Music Clubs, but other great organizations, including organizations of churches of all creeds. Peace is not a sectarian matter, neither does it know any distinction of nativity. In this city, Angus S. Hibbard, former president of the Apollo Club, is actively interested as am I. In Washington, among others, is the United States Commissioner of Education, Mr. Claxton, and also Mr. McFarland, of the American Civic Association, and Mrs. George B. Carpenter. Already there is representation on the committee which is being organized, from the Mothers' Congress and other organizations of women and from powerful organizations of business such as yours.

"Not only the business dependent upon



MELANIE KURT

Famous Wagnerian Soprano Who Has Joined the Metropolitan Company This Season, and, as "Isolde," "Brünnhilde," "Sieglinde" and "Kundry," Has Scored Repeated Triumphs. The picture shows her as "Isolde." (See Page 3)

music will be affected, but all business. It is evident that the coming of a real peace in Europe will herald a change in thought, a change which will bring about less materialism and more idealism, and the inevitable effect of this will be to lend its good to all the people and tremendous prosperity to those industries which are peculiarly music industries. If we spend half a billion now for music, in spite of our standards, which we acknowledge to be material, then to what figure will the business run under the stimulus of the altered trend of thought?

Three Trains of Pullmans Needed

"So great an interest in the peace jubilee plan has been taken by the Apollo Club, of which I have the honor to be president, that it has been decided by the club to make a pilgrimage to the expositions on the Pacific Coast this Summer, in response to the invitations received. This is something of an undertaking, for the membership of the Apollo Club is so large that no less than three trains of Pullmans will be needed for the journey. It is the belief of the club that this pilgrimage will materially aid the proposal of the Choral Peace Jubilee, particularly as the club pur-

poses to publish a book to be called 'The Choral Pilgrimage,' which will be to every music lover throughout the land a textbook of inspiration for the launching of choral societies and union choirs and for the drilling of this vast army of peace in the singing of sacred song.

"The Apollo Club will leave in three special trains on July 10, and it is planned to publish and distribute no less than fifty thousand, and perhaps many hundreds of thousands, of the book, which will serve as a permanent souvenir and reminder to all the world that from Chicago has come the trumpet call, in these days of dreadful war, to drill and prepare for the welcoming, in the only way it can be welcomed, of peace."

Rumor of Opera Merger in Boston, Chicago and Philadelphia

Possibility of a merger of the Chicago-Philadelphia and Boston Opera companies next season has been discussed in the last week. Ample financial support would undoubtedly be assured the venture, it is said, but differences as to policy might prevent the scheme from materializing. Although Charles A. Ellis

TO ESTABLISH GREAT PARIS OPERA SCHOOL WITH AMERICAN AID

Representatives of Five Nations Join in Movement Having as its Immediate Object the Relief of Unemployed Musicians—American Capital Interested and Free Tuition to American Students Is Promised—De Reszke Artistic Director, Henry Russell, Manager—Otto Kahn Directing American End of Scheme

PARIS despatches of February 22 announce that a committee is being formed in that city by patrons of music representing France, Great Britain, Russia, Belgium and the United States, with the immediate object of creating and endowing an institution for the relief of distress among opera singers, choristers and musicians. Forty opera houses in France and Belgium have been indefinitely closed.

Otto H. Kahn, chairman of the executive board of the Metropolitan Opera House, New York, is understood to be directing American participation in the plan. It is intended to convert one of the Parisian theaters, probably the Théâtre des Champs Elysées, into an operatic academy, in which Jean de Reszke will have the artistic direction, and unemployed singers and other musicians will assist. Henry Russell, director of the Boston Opera Company, will be the manager of such operatic performances as are given.

The Paris correspondent of the New York American states that the privileges of the academy will be open to Americans free of cost, and that the enterprise will be backed almost exclusively by American capital. This account continues:

"The site is to be the Champs Elysées Theater, owned by W. K. Vanderbilt, Otto Kahn, J. P. Morgan and James Hazen Hyde, all of whom are interested in the academy scheme. Mr. Kahn is already actively helping the Paris committee.

"Jean de Reszke heads the professional staff. With other eminent teachers, he will train American students gratuitously for grand and light opera, especially for supplying the opera houses with native stars. The academy will be run largely on the lines of the Paris Conservatoire, but from the American viewpoint, it will not only cost nothing, but will be more accessible and give students more opportunities in training than have hitherto been provided in any part of the world.

"Committees are about to be organized in the leading American cities to raise funds to enable Americans to join the academy. Music-lovers throughout the United States will be asked to assist in providing the country with a corps of operatic singers trained in the healthiest European atmosphere, so as to rival the finest companies in Italy, France and Germany.

"The opening of the institution will signalize Jean de Reszke's retirement from a highly paid tuition. He will devote all his time to bringing America to the front rank of musical nations."

denied this week any intention of becoming manager of the Boston Opera Company or any knowledge of a proposition to that effect, the report persists. It was even said last Wednesday that a leading member of the Metropolitan Opera Company had been approached by a representative of Mr. Ellis with an offer to sing with the Boston organization next season. This report had it that Mr. Ellis would organize an absolutely independent company.

SECRETS OF THE SANCTUM

OR

What It Means to Run a Musical Newspaper

(REPORTED BY THE EDITOR)

No. 3—The Poet and the Prima Donna

SCENE: Private office of the Editor of MUSICAL AMERICA. Large room with roll-top desk, chairs, book cases. Facing Editor's desk, to the left, entrance to offices of Assistant Editors, and to the other offices of the publication. To the rear left, separate private entrance. Large stained glass windows. On the walls, a number of autographed photographs of distinguished artists, musicians and composers.

(Enter office Boy with slip of paper)

EDITOR (taking the slip and reading).—Dennis McCarthy! Hm! I know several men whose name is Dennis—but Dennis McCarthy? I know a Dr. McCarthy—a good man—but his name isn't Dennis. Well, show the gentleman in.

(Exit boy)

EDITOR.—Let me see—let me see. Seems to me I did once know—

(Enter tall man in shabby frock coat, just buttoned at the waist, frayed collar, and soiled black tie, old silk hat, faded gloves, venerable umbrella; a combination of Charles Dickens' Mr. Jingle and Micawber.

VISITOR.—The Edditorr!

EDITOR.—Yes, sir.

VISITOR (throwing back his head, and with one hand in the breast of his coat).—I am a pote, and I have a pome which will make the for-tune of your magazine!

EDITOR.—We haven't much space for poetry. We're trying to publish a musical newspaper.

VISITOR.—But this pome is about Miss Ger-al-dine Farrarr!

EDITOR.—If you will be so good as to leave it, I will have it read at once. Put it down here.

VISITOR (pointing majestically, with one finger, to his forehead).—The pome is still here, but if you will permit me—(with this he lifts Editor from his chair, and sits down in it himself)—I will write it out for you now.

EDITOR (removing visitor from his chair).—And if you will allow me, Sir! I will remain in my chair, and you can send me the poem at your best leisure.

VISITOR.—It might be possible that delay in this instance would be dangerous. The afflatus might leave me! (As the visitor bends over towards the Editor the latter gets a strong scent of a mixture of whiskey and limburger cheese). It is a matter of moment, Sor!

EDITOR (handing him a half dollar).—Permit a poor scribe to offer this humble tribute to so distinguished a disciple of the Muses.

VISITOR (with effusion).—Sor, ye're the furst gntleman that I have met this day who could appreciate the feelings of a pote, whose very heart strings have been stirred to their depths by the janius of Miss Geraldine Farrarr! (with majestic sweep, taking up his hat, gloves and umbrella). I wish you well, Sor! Perhaps some other time, Sor, when your space would permit,—I feel assured that my tribute to Miss Farrarr would be received with enthusiasm by the countless thousands that read your esteemed journal.—(raising his eyes to the sky, and waving his hat and umbrella). Such charm! Such beauty! Such grace! Such versatility! Such dramatic force! Such personal charm and sweetness, all combined in one little American gurrul—the product of our own soil, the—

EDITOR.—When did you hear her last, Sir?

VISITOR.—To tell you the truth, Sor, me circumstances do not permit me to go often to the opera.

EDITOR.—Yes, but when did you hear her last?

VISITOR.—Well, Sor, if it must be confessed, as you have been so generous in your appreciation—I have never heard her—but the soul of the pote has soared into the spaces where she has exhibited her janius!

EDITOR.—Well, my friend, should, at some future time, you be forlorn and need inspiration, I shall be pleased to make a further contribution to so distinguished—

VISITOR (as he leaves).—You overwhelm me, Sor! I wish you good day.

(Exit.)

PREPARING METROPOLITAN OPERA REPERTOIRE A TROUBLOUS TASK

Mr. Gatti-Casazza Explains the Difficulties that Beset the Manager in Trying to Please Five Sets of Subscribers—How the Appearances of the Principal Artists Are Arranged

"THIS is the time of the year when the Metropolitan Opera House management receives letters from subscribers complaining about the repertoire," said General Manager Gatti-Casazza the other day to a New York Herald reporter.

"The reason for finding fault with the management is that each subscriber, being an individual of musical taste, has his preferences in music. So he, or she, writes a letter to a newspaper or to the management complaining that the offering for a certain night is lacking in variety or that he has not heard enough of Caruso or a thousand and one other things. Now, the subscriber has it in his own right to find fault, but I really believe that the average operagoer has not the faintest idea of the difficulty of

building a repertoire at this opera house.

"In the first place, a different opera is produced on every subscription night of a given series. The season is twenty-three weeks long, and there are five sets of subscribers—Monday, Wednesday, Thursday and Friday nights and Saturday matinee—to say nothing of the shorter season of popular Saturday night subscription. Each one of these subscribers wishes to hear a different opera on each night of his respective subscription, which means that at least twenty-three different operas must be produced. As a matter of fact, we have during the fourteen weeks of the season that have elapsed produced thirty-one different operas, which gives the Metropolitan a greater repertoire than probably any other house in the world for a corresponding season.

"Now, in order to arrange the repertoire it is necessary first of all to con-

sider the kind of opera in each case, so that certain subscribers do not hear too much Italian or too much German opera. In a word, there must first of all be variety.

"The next thing to be considered," and here Mr. Gatti-Casazza sighed, "is the matter of the artists. Each of the great artists is engaged to sing a certain number of times a week and has to be allowed a certain number of days between performances—all points covered explicitly in the contracts. Now, in order to assemble the casts of the various operas we have to consider that such and such artists must have appearances, and as each artist has a specific repertoire it is easy to realize that making a repertoire is not as simple as it may appear to subscribers.

When a Singer Is Indisposed

"And then," declared Mr. Gatti-Casazza, "I have not even taken into consideration the ever-present fact that the indisposition of an artist is one of the most important factors of the whole game. I get a week's repertoire arranged and am suddenly notified that this or that artist is indisposed and cannot appear. Bang, go my whole week's arrangements. Why, here a few weeks ago, when it was necessary to postpone the première of an opera because of the indisposition of a principal, the repertoire arrangements were upset for nearly three weeks afterward.

"My mode of arranging the repertoire, once it has been definitely settled what novelties are to be produced, is the following," and here Mr. Gatti-Casazza opened a wide drawer in his desk and pulled out a large chart, marked off in squares, like a checker board, but twice as long as broad. Written in each square was the name of an opera. There were squares for every day of the week and twenty-four divisions, comprising the time of the twenty-three week season in New York and the extra week at Atlanta.

"I arrange the order in which the novelties and revivals are to be given, and ascertain approximately how long it will take to prepare each one. Then I write the names of these in their approximate squares and then begin to fill in the regular repertoire, according to the points of variety of opera for each set of subscribers and according to the contract demands of the artists.

"You will see that this mathematical game has two dimensions—the horizontal and vertical; each week must strive to employ the artists, and each vertical line must give the variety of opera demanded so that there is no repetition on any given subscription night.

Arranging Caruso's Appearances

"Then there enters that important feature of dividing Mr. Caruso's appearances as equally as possible between the various sets of subscribers. This season we have succeeded in doing this with almost mathematical precision, for each set of subscribers has heard him four times, with the exception of one set, which has had him for five performances.

"Of course it is natural that some subscribers should feel they have been treated less liberally than have others, some declaring that they get too much German opera, others complaining that there is not enough. These things are bound to occur, for it is impossible to satisfy all subscribers when you have a season of twenty-three weeks, when you give opera in three or four tongues and when it is not expected that any subscriber hears the same opera twice during his five months' season.

"These are some of the difficulties that beset me in my task of arranging subscription répertories at the Metropolitan. My chief aim is to treat each set of subscribers alike, to give each the same variety of opera and the assortment of artists at my command. If I do not always succeed it is because the artists and I are only human after all. But the Metropolitan subscribers may be assured that I try my utmost to please them."

Beatrice Wainwright in Old English Song Recital at Columbia

Earl Hall, at Columbia University, was well filled on February 10, when Beatrice Wainwright, soprano, gave a lecture-recital of Old English songs, assisted by Lillian Fowler at the piano. The seventeenth and eighteenth century composers whose works were drawn upon were Purcell, Arne, Carey, Young, Hook, Brown and Munroe.

Antonio Cincotta, one of the two men who gained notoriety five years ago by trying to induce Enrico Caruso to part with \$15,000 by means of a Black Hand letter, was shot dead by three gangsters in Brooklyn on February 15.

COLLAPSE OF SAN FRANCISCO'S BOOM IN OPERATIC FIELD

Bevani Forces, After Five Weeks' Success, Fail Dismally in Different Theater—Contract for Lombardi Season Cancelled—Labor Commission Plans Requirement of Bond from Touring Impresarios, as Safeguard for Singers

Bureau of Musical America,
No. 1101 Pine Street,
San Francisco, Feb. 17, 1915.

OUR operatic boom has suddenly collapsed. To state the reason would be to solve one of those puzzles belonging peculiarly to grand opera. The excellent Bevani Company thronged the Alcazar Theater for five weeks. Everybody seemed enthusiastic. Along toward the end of the fifth week the patrons at the box office so lamented that the close of the season was near at hand that the company moved around the block to the Columbia Theater, where a little time was open. The public did not follow, and after one disastrous week, with some salaries unpaid, the Bevani forces quit.

Now the prospect of "permanent grand opera," to quote the much-used contradiction in terms, seems gloomy. Bevani was to supply the talent, while the San Francisco Opera Association, virtually the same organization as that behind the People's Philharmonic Orchestra, was to give guaranteed patronage. The Savoy Theater had been engaged and "La Bohème" had been selected for the scheduled opening night, March 8. Matters are still unsettled, but it looks as if this popular-priced opera venture must fall through.

If there is any traveling opera organization that has a right to call itself permanent it is the company of Mario Lombardi, which was to have opened at the Cort Theater last Sunday—but didn't. Heading the National Grand Opera Company, which has had a successful season in Los Angeles, Lombardi came up from the south last week, under contract for a four weeks' stay at the Cort Theater, the biggest playhouse in the city. But the Cort management had seen the Bevani company "taking the cream of the business," and had further observed the sudden collapse of operatic prosperity when Bevani reopened at the Columbia. So the contract was canceled.

Constantino and the other singers came, but the theater people would give no opening until February 22, and then for only two weeks. Litigation is threatened, and it seems that the opera management does not intend to accept any compromise engagement. The company had three days in Oakland, beginning last Thursday, and will appear in other Coast cities. Sparks Berry is managing the tour.

Labor Commissioners Investigate

When the Bevani Company went to pieces the managers were called before the Board of Labor Commissioners to be questioned as to whether they had brought to San Francisco some "undesirables" for whose transportation to other parts of the country the city would have to pay. They were exonerated, for the members of the company have entire ability to care for themselves, and Mr. Bevani and his associates have looked after the interests of all connected with their enterprise. Nevertheless, Field Agent Harry Gorman, of the labor commission, has begun a movement to require of every visiting opera company a bond sufficient to cover the expense of returning all stranded singers or other employees to their homes.

THOMAS NUNAN.

New Organist of Fifth Avenue Baptist Church is H. V. Milligan

Harold Vincent Milligan has been appointed organist and director of music in the Fifth Avenue Baptist Church, New York, through the efforts of Dr. William C. Carl, director of the Guillemant Organ School, of which Mr. Milligan is a post graduate. For the last two years Mr. Milligan has occupied the same post in Plymouth Church, Brooklyn.

FROM LESCHETIZKY'S STUDIO TO OPERA STAGE

Melanie Kurt a Piano Virtuoso Before She Gained Fame as a Wagnerian Soprano—Another Example of the Singer Who Is Also a Well Rounded Musician—American Audiences, as Mme. Kurt Has Found Them, More Responsive Than German Ones—The Metropolitan Soprano's Views on Acting—Differences in the Requirements for the Operatic and Dramatic Stages

SUCCESSFUL singers are not inevitably so deficient in musical culture as the stifled yet hearty contempt in which those of other musical persuasions hold them would seem to imply. Certain of them have even challenged the instrumentalists on their own ground. Sembrich, for example, made her mark both as pianist and violinist; Fremstad played the organ; and, to turn matters inside out, Teresa Carreño, after a significant operatic career, changed herself into the great pianist that she has been for years.

Instances might be multiplied despite the fact that the vocalist is habitually regarded from the standpoint of intellectual efficiency and diversity of accomplishment as the black sheep of the musical community. Melanie Kurt, the new Wagnerian soprano, whom Metropolitan audiences have flatteringly received, is the latest example of the singer equipped for service beyond the sphere of her present labors. She, too, launched forth as a piano virtuoso and is stamped with the impressive seal of the Vienna Conservatory and Leschetizky. But her birthright included a good voice as well as flexible wrists and fleet fingers and the voice eventually won out. She still likes to commune with her piano but—well, ten years of a singer's career lie behind her; and the decade has been fruitful.

Mme. Kurt, who is satisfied with everything in New York except the manner of overheating houses, is in reality not a German singer at all. She was born in Vienna and received much of her musical training there. Every now and then her speech is colored with the Viennese idiom. Only the exigencies of a telephone call can at present induce her to vent a few words of English; for the rest she distrusts her present command of it.

"Up to the present," the singer informed a representative of MUSICAL AMERICA a few days past, "I have been unable to go about as much as I would like on account of the press of rehearsals. However, I feel thoroughly at home in New York even at this stage of matters. I have a number of friends here, I take long walks whenever possible and I am fond of the public. There is, indeed, every likelihood that I shall remain in America during the Summer, inasmuch as there seems to be no safe way of getting back to Germany. But the idea is entirely congenial to me.

German Audiences and American

"That my success has delighted me immeasurably goes, of course, without saying. There is a noticeable difference between the public here and that in Germany. German audiences are vastly more reserved in their expression of approval. One feels in American applause a warmth and a spontaneity not noticeable abroad."

Mme. Kurt's first operatic experience was gained in Lübeck, after which she sang at the Royal and the Charlottenburg Opera in Berlin. Her repertoire, like that of most artists of German experience, comprises, in addition to Wagnerian rôles, parts in Italian and French works—she has covered a wide field that ranges from *Isolde* on the one hand to *Leonora* in "Trovatore" on the other, and from *Donna Anna* to *Aida* and the Meyerbeerian characters. She went through a certain amount of vocal training in her native city, but her most im-



Melanie Kurt, the Wagnerian Soprano, in Her New York Apartment

portant instructors were Lilli and Marie Lehmann.

"Study with them was a great inspiration," relates the soprano, "and no other can duplicate what they have to offer. Marie has withdrawn from all such activities to-day, however, and Lilli, too, has given up teaching. The former has lost interest and the latter cannot bring herself to take it in those who disclose no natural talent at the outset—and great numbers of such mediocrities invariably present themselves for instruction. Nor do I blame her. I have myself done a certain amount of teaching and know what it means. Frankly, I am not one of those singers who, when their voices are no longer serviceable for operatic or concert usage immediately set up as teachers. My ambition when that time arrives is to retire to the country, buy a farm and occupy myself with the duties connected with it. As for recital work I have done not a little of it in Germany and with success. Nevertheless, I am not temperamentally suited to it as I am to opera.

Acting in Opera and Theater

"Another step from which I shall emphatically abstain when my voice deserts me is that of going on the dramatic stage. The plain fact of the matter is that the dramatic methods of an operatic artist are so fundamentally different from those of the actor that failure invariably attends every attempt at transplantation. And the reverse is similarly true; even the most skillful actor cuts a sorry figure on the operatic stage. I know that it is the custom of actors to sneer at the dramatic work of opera singers. But this is only because they neglect to take the difference in the basic elements of the two arts into consideration. In the theater the single word counts; in opera the musical phrase. And gestures must conform to the value, in one sense or another, of this phrase. Hence, they must be less subtle and more sustained as well as proportioned to the very much greater size of the auditorium. The detailed emotional abandon of the theater would be directly opposed to the necessities of the opera, where the welfare of the voice must be taken into account. I remember seeing in Berlin the distressing failure of a well known actor who determined to go into opera. The consequence of his lack

of restraint was that he became hopelessly hoarse long before the end of the performance, while the much-vaunted finesse and subtlety of his acting were absolutely ineffective and went for nothing. To my mind there is nothing more foolish than to decry operatic acting because it does not resemble what is offered on the smaller stage and under the otherwise very dissimilar conditions of the playhouse." H. F. P.

COLUMBUS GIRL'S DEBUT

Helene Pugh Soloist with Kunwald's Forces after Study Abroad

COLUMBUS, O., Feb. 16.—The Hartman Theater was the scene of an important musical event last night, when Helene Pugh, of Columbus, made her debut as a concert pianist. After her two seasons of study in Berlin, Miss Pugh was heard with the Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor. The young artist's numbers were the A Minor Concerto by Schumann and Liszt's Hungarian Fantasia.

In both of these, Miss Pugh exhibited maturity of style and finish, added to her great digital skill. There was a sureness and certainty in her playing that brought a burst of spontaneous applause at the close of each movement. Fine singing tone, strong and well marked rhythm, a firm grasp of her own powers and an intelligent understanding of the musical content of her pieces are a few observable points which won instant favor.

Franz Wilczek, brilliant violinist, who has been Miss Pugh's Berlin teacher and coach for several years past, shared in the triumphs of the evening, contributing a "Romanza" by Max Bruch. His performance was marked by beautiful tone and flawless technique. He was recalled again and again.

The two orchestral numbers, Dohnany's Suite, op. 19, and Vorspiel from "Die Meistersinger," were keenly enjoyed. The orchestra played remarkably well. ELLA MAY SMITH.

Engaged for Havana Season

Giovanni Zenatello, Maria Gay and Eleanora de Cisneros have also accepted offers to appear in the National Theater and Opera House in Havana during the month of May.

MINNEAPOLIS HEARS KELLEY SYMPHONY

Enthusiasm for "New England" as Performed by Forces of Mr. Oberhoffer

MINNEAPOLIS, MINN., Feb. 18.—The ninth concert by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, brought the name of Edgar Stillman Kelley to the lips of listeners and commentators. An audience eager to hear the American composer's "New England" Symphony given its first Minneapolis performance on this occasion, yielded enthusiastic testimony to its satisfaction in the gripping themes and their working out in symphonic form. The atmosphere created was suggestive of familiar human experience and gave to the audience an agreeable sense of possession in its own right. The work of the orchestra was conscientious, painstaking, vital. Mr. Oberhoffer was recalled.

Cornelius van Vliet, 'cellist, demonstrated his right to an evident popularity by his excellent performance with the orchestra of Lalo's Concerto in D Minor. An encore followed. The only other number on the program was Weber's Overture to "Euryanthe."

The Philharmonic Club scored heavily in its performance Sunday afternoon of "Samson and Delilah" in the Auditorium, before a very large and enthusiastic audience.

The chorus of 200 voices was assisted by the Minneapolis Symphony Orchestra, Emil Oberhoffer conducting, and the following soloists: Mildred Potter, contralto; Edmond Kraus, tenor; Marion Green, baritone; Francis Rosenthal, bass.

The tone of the chorus was smooth, well balanced and plastic, so developed by J. Austin Williams, rehearsal director. The orchestra was alert and responsive.

Mildred Potter won a splendid triumph. Vocally she was glorious. Her *Delilah* was the conception and portrayal of the artist. The climax with Dr. Kraus at the end of the second act was extremely dramatic. The audience was vociferous in its acclaim, not minding, evidently, Dr. Kraus's very excellent French, to the equally good English of the other singers. Francis Rosenthal's splendid bass voice was heard to fine advantage and Marion Green proved well suited to the part of the *High Priest*.

The Arpi Male Quartet with Albert Lindquist, soloist, sang in the Auditorium Sunday evening. This concert was preceded, by a few days, by a similar performance in St. Paul. Mr. Lindquist's popularity in the Twin Cities is assured. F. L. C. B.

FESTIVAL FOR SCRANTON

First Event to Enlist Chorus of 500—Junger Männerchor Concert

SCRANTON, PA., Feb. 20.—Scranton will have its first music festival in May. Organization of a chorus of 500 voices, with the United Choral Society as a backbone, is being perfected by John T. Watkins. The management is negotiating for at least three Metropolitan Opera stars. The Scranton Symphony Orchestra is being reorganized under the direction of H. J. Fear and Harvey T. Blackwood and, if everything goes successfully, will play at the festival.

The Junger Männerchor, assisted by local singers, gave its annual Spring concert last night before an audience of 1,200. Assisting the chorus ably were the Scranton Ladies' Musical Club, Martha Matthews Owen, Arnold Lohmann, Llewellyn Jones and Thomas Beynon. John T. Watkins arranged and directed the concert. R. W. P.

Seek State Appropriation for Scranton Chorus Visit to Fair

SCRANTON, PA., Feb. 20.—The State Legislature in session at Harrisburg will be asked this year to make an appropriation to cover part expenses of the Scranton United Choral Society's visit to the Panama-Pacific Exposition to sing in the International Musical Festival. This society, numbering more than 100 voices, is under the leadership of John T. Watkins. Lackawanna county delegates to the Legislature will also seek to secure an appropriation for this purpose from the Pennsylvania State commission to the exposition. R. W. P.

"TROVATORE" REVIVIFIED BY ART OF TOSCANINI

Astonishing Amount of Dramatic Eloquence Read into Verdi's Much Abused Score by the Metropolitan Conductor—The Opera Provided with New and Handsome Scenery and Beautifully Sung by Destinn, Martinelli, Amato and Others of Company—Close of the "Nibelungen" Cycle—An Extra Performance of "Parsifal"—Emotional Demonstration at Caruso's Farewell Performance

EVER since the memorable revival of "Don Pasquale" two years ago, when Mr. Toscanini conducted Donizetti's little comic opera with such superlative art and such seizing unconventionality of treatment that even well-informed musicians were deluded into thinking he had touched up the old-fashioned score, desire to see what the noted conductor could do with other famous but seemingly outworn Italian operas has been often and eagerly expressed. So miraculously did he revivify and freshen the Donizetti work that all sorts of delightful notions were entertained about refurbished productions of the "Barber," "L'Elisir d'Amore" and many other things, including the early Verdi operas. Last year the conductor took charge of the "Masked Ball," which had slept peacefully for some years, and great were anticipations. The net results did not prove to be as amazing as in the case of "Don Pasquale," but here the difficulty lay not with Toscanini but with Verdi. Nevertheless, it was felt that great things

might be expected if he but took charge of any one of the three most famous Verdi works antedating "Aida." "Rigoletto" and "Trovatore" had dropped out of the Metropolitan repertoire, suffocated under the weight of deadly routine which had grown on them for years. "Traviata" still lives on, but its present existence is a sort of living death. When the present season opened it was made known that "Trovatore" would be brought forth again in a new suit of scenic clothes, with new singers and Toscanini at the helm—in short, restudied in every sense of the term and in the most rigorous fashion. Not a few music-lovers might have preferred "Otello" or "Falstaff," but the scheme was hailed with real pleasure all the same, and the Metropolitan was crowded to the doors last Saturday afternoon when the revival took place.

Let it be said in anticipation of details that the newly outfitted "Trovatore" is in most respects a thoroughly notable artistic achievement. Not a stick of the old scenery remains and the new is for the greater part exceedingly handsome. The chorus has been drilled to do things differently from "Trovatore" choruses of old and the principals—they include Mmes. Destinn and Ober and Messrs. Martinelli, Amato and Rothier—show the results of fresh and careful study of old tasks. The representation is free, first and foremost, from the curse of conventionality and routine. It has been approached in a new spirit and from a different standpoint.

However interesting the other phases of the production, the work of Mr. Toscanini is what undoubtedly clamors for earliest consideration. Various kinds of miracles were looked for in his handling of the much battered old opera. For the benefit of such as expected a proclamation of hitherto undelivered messages, it should be made known at once that Toscanini's "Trovatore" was rather less different from the usual "Trovatore" than his "Don Pasquale" was from the "Don Pasquales" sanctioned by custom. It will be recalled that Donizetti's score took on an unprecedented richness and variety at his hands. He brought out charming details and inner voices never before suspected and in so doing greatly mitigated the banality of stereotyped figures of accompaniment or else concealed them altogether. If he did not do as much for "Trovatore," it is merely because he could not bring out of a score what the composer did not put into it. What he did effect was a great intensification of its dramatic accent by a wider range of dynamics, a greater resiliency of tempi, a general broadening of melodic outlines and sharpness of rhythm. Treated in this manner the astounding vitality of Verdi's much berated opera impresses one with great force. The fire of genius courses through it and guarantees it life despite the unblushing vulgarity of half its melodies, its crudities and blatancy. Moreover, it is as hardy as a cactus—how many operas could thrive as it has done on rough treatment?

Dramatic Effects Obtained

Details ordinarily passed over as unworthy of serious notice were emphasized by Mr. Toscanini with results of unexampled dramatic eloquence. Even the tympani rolls at the start were charged with a significance quite new, through the emphasis laid on each and the rhetorical pause between them. Throughout the first scene the music was filled with true dramatic import. The whispering of the chorus in one of the most trivial ensembles of this same scene was a simple but striking effect which enhanced the dramatic aspect of the episode while lessening its musical cheapness. Much might also be written of the fiery ardor and passion imparted by the conductor to the duo of *Manrico* and *Azucena* in the second act. Here Mr. Toscanini unloosed floods of orchestral tone and several times engulfed Mme. Ober and Mr. Martinelli. The subsequent scenes—namely the two of the fourth act—disclosed at every point his devotion to the task in hand. In the love scene he restored a few bars of the duet usually omitted.

The tendency to place first stress on

the dramatic elements of the opera was to be felt in the work of the individual artists who set about their tasks in a very different manner from what is generally evinced in this opera. They played into each other's hands with an admirable unity of purpose and convincing results. Mme. Destinn's *Leonora* proved in all respects one of the happiest of her recent accomplishments. Save for some dubious moments in the first act she sang enchantingly, reaching a glorious vocal climax in the beautiful aria that opens the fourth act and again in the "Miserere." The *Azucena* of Mme. Ober was finely impassioned, though it seemed curious that an artist of her discretion should have made the gypsy mother so young that she appeared more like *Manrico's* sister than his mother. Her voice was not always in its happiest condition last week. Mme. Mattfeld did the small part of *Inez* efficiently.

Mr. Martinelli's *Manrico* bore out further the happy promises which the young tenor's recent work has put forth. He sings with ringing, vibrant tone and he rose to the exactions of the serenade, the "Di quella pira" (which he sang in the original key of C) and the "Ah, si ben mio." Such being the case, Mr. Martinelli cannot be too seriously cautioned against his occasional tendency to force his tones. Persistence in this habit leads inevitably to vocal perdition and shouting does not lend resonance to the voice. Mr. Amato's *Count di Luna* is an old friend and his portrayal this time was as intelligent as in past years. He was much applauded. Mr. Rothier's *Ferrando* gave ample satisfaction. A large word of praise is also due the chorus for its electrifying singing of the "Anvil Chorus," the soldier's chorus and other ensembles, though the lovely chorus of nuns was given so *pianissimo* as to be almost inaudible.

Close of "Ring" Cycle

It cannot be said that the concluding chapter of the "Nibelungen" cycle on Thursday afternoon of last week was as happily unfolded as the fine beginning of the epic tragedy a month ago seemed to augur. That the performance had impressive virtues is undeniable, and it would further be useless to belittle the potency of the spell which gripped the immense audience present or to discount the volume and sincerity of the applause which followed each of the three acts. But the representation, taken for all in all, fell measurably below the "Götterdämmerung" standards established at the Metropolitan with such ineffaceable vividness during the past two or three seasons. For this condition more than one factor must be held accountable.

More and more Wagner's supreme creation is approaching the state of "Parsifal"—enveloping itself, that is to say, in a sort of consecrational solemnity, in an atmosphere of essential sanctity that forcibly dissociates it from the circumstances of the everyday repertoire. And it seems fitting that it should be so. But for this very reason the qualities of its performance stand out for good or ill all the more forcibly.

All told, the flame of communicative inspiration, did not burn as brightly or with a light as fixed and penetrating as it has in the past. Mr. Berger, the *Siegfried*, was ill, rising from a sick bed to sing the rôle, though Mr. Urlus, who is an admirable mature *Siegfried*, was still in the city. Mr. Braun's *Hagen* has always challenged admiration and once more his portrayal was superb in its ruggedness, and its sinister vigor not unmixed with an aspect of tragic dignity. That he should so force his splendid, ringing voice in the thrilling, barbaric scene of the summoning of the clans is an unfortunate thing, but he did so irrespective of consequences last week. Furthermore, he lapsed from the pitch in the savage trio at the close of this act, dragging down the other singers with him. Mr. Weil's *Gunter* was excellent; so, too, was the *Alberich* of Mr. Goritz, who has happily recovered from his recent bronchial trouble. Vera Curtis sang *Gutrune* for the first time in these parts, and her impersonation had, at least, good intentions and sincerity. Of the *Rhinemaidens* embodied in Mmes. Ober, Sparkes

and Schumann fair things may be said, and the first named added to her laurels by a superb delivery of *Waltraute's* stupendous narrative in the first act. Vocally, for one thing, she has done nothing better during her whole American career.

Mme. Kurt's "Brünnhilde"

There remains to be mentioned the *Brünnhilde* of Melanie Kurt. Ovations are becoming a sort of steady diet to the new German soprano. She has been given royal popular treatment at every successive appearance here and last week's was not the least of these. After the second act stormy plaudits greeted her and she was accorded the distinction of several curtain calls alone.

Now the "Götterdämmerung" *Brünnhilde* is of all Wagnerian rôles the greatest and the most exacting. It runs the gamut of elemental emotions in swift succession—from ecstatic love to desperation and terror, from the agony of a soul torn on the rack to the apotheosis of glorified spirituality. Its demands on those who would satisfactorily sound its depths and voice its sublimities are as inexorable as vast. New York opera-goers have, in the past fifteen years, been treated to three impersonations that answered these tremendous exactions—those of Ternina, Nordica and Fremstad. The pleasure to which the new artist's work moved last week's audience may, therefore, seem the more significant. Her's was, in many respects, a highly praiseworthy performance, one that further strengthened the pleasant impression she has thus far created. Her emphasis was placed on the specifically feminine traits of the character—a fact which merely enforced MUSICAL AMERICA's contention that in the exposition of tenderer traits lay her greatest power. Her singing was admirable throughout and her voice rang out with inspiring freshness in the immolation scene. Here, indeed, she touched her high-water mark of excellence. The scene, from her arrestingly noble entrance, was carried out with a true sense of exaltation and lofty beauty. One wished she had left the horse to the care of one of the *Gibichung* henchmen, for the antics of a nervous animal invariably detract from the power of the sublime scene.

Great praise must go to Mr. Hertz for his gorgeous reading of this superhuman score. But there were various instrumental transgressions all afternoon, and the first horn had a particularly unhappy day. The conductor was tumultuously applauded when he appeared to begin the last act.

"Parsifal" on Washington's Birthday

Apparently the three customary "Parsifal" performances—which fall on Thanksgiving, New Year's and Good Friday—do not suffice to appease the desire of local music lovers for Wagner's glorious festival play. Mr. Gatti utilized Washington's Birthday as pretext for an additional matinée and the audience which it attracted was again imposing in size—as large as at the previous "Parsifals" of the year. As usual, enthusiasm rose to the boiling point after the second act and the habitual attempts at applause were made after the first and third acts. It seems inexplicable that after more than ten years of this work, with solemn admonitions printed in the program on each occasion, there should still be so many unacquainted with the "Parsifal" etiquette.

Monday afternoon's performance was in its general aspects smooth and beautiful, its one element of novelty being the *Kundry* of Melanie Kurt. The German soprano, it will be remembered, gave pleasure in Berlin when the Charlottenburg house brought out the work immediately after the expiration of the Bayreuth copyright last year. Mme. Kurt's temptress was acclaimed by the audience even as have been her *Isolde*, *Sieglinde* and *Brünnhildes*, and like them it offers many features worthy of such tributes. Of the restless, haunted creature in the first act she provided a convincing and sharply drawn picture. Intelligence and a carefully devised dramatic plan enabled her in the monumentally exacting second act to present a powerfully composed and outwardly telling portraiture, which offered not a few details of originality though little subtlety. Not since "Parsifal" was first given here have audiences

[Continued on next page]

Russian Song Recital

By MR. J. MEDVEDIEFF and Mrs. Rosovskaia-Medvedieff ::

Aeolian Hall, Sunday Evening, February 28th, 1915
At 8.15 O'clock P.M. Tickets on Sale in Box Office

METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, February 24, Wagner's "Die Walküre." Mmes. Gadske, Kurt, Ober; Messrs. Sembach, Braun, Ruysdael. Conductor, Mr. Hertz.

Thursday Evening, February 25, Puccini's "La Bohème." Mmes. Alda, Schumann; Messrs. Martin, Scotti, De Segurrola, Tegan. Conductor, Mr. Polacco.

Friday Evening, February 26, Weber's "Euryanthe." Mmes. Hempel, Ober, Garrison; Messrs. Sembach, Well, Middleton, Bloch. Conductor, Mr. Toscanini.

Saturday Afternoon, February 27, Giordano's "Madame Sans-Gêne." Miss Farrar; Messrs. Martinelli, Amato, De Segurrola, Althouse. Conductor, Mr. Toscanini.

Saturday Evening, February 27, Verdi's "Aida." Mmes. Destinn, Matzenauer; Messrs. Martin, Scotti, Didur. Conductor, Mr. Polacco.

Monday Evening, March 1, Leon's "L'Oracolo." Miss Bori; Messrs. Botta, Scotti, Didur. Followed by Leoncavallo's "I Pagliacci." Mme. Destinn; Messrs. Martinelli, Amato, Tegan. Conductor, Mr. Polacco.

Wednesday Evening, March 3, Beethoven's "Fidelio." Mmes. Kurt, Schumann; Messrs. Sembach, Goritz, Braun, Middleton, Reiss. Conductor, Mr. Hertz.

Thursday Evening, March 4, Strauss's "Der Rosenkavalier." Mmes. Hempel, Ober, Schumann, Curtis, Mattfeld, Braslau; Messrs. Goritz, Well, Althouse, Reiss. Conductor, Mr. Hertz.

Friday Afternoon, March 5, Puccini's "Madama Butterfly." Miss Farrar, Mme. Fornia; Messrs. Botta, Scotti. Conductor, Mr. Polacco.

Friday Evening, March 5, Verdi's "Il Trovatore." Mmes. Destinn, Ober; Messrs. Martinelli, Amato, Rothier. Conductor, Mr. Toscanini.

Saturday Afternoon, March 6, Wagner's "Tristan und Isolde." Mmes. Gadske, Matzenauer; Messrs. Berger, Well, Braun. Conductor, Mr. Toscanini.

Saturday Evening, March 6, Verdi's "La Traviata." Mme. Hempel; Messrs. Botta, Amato. Conductor, Mr. Polacco.

BROOKLYN ACADEMY OF MUSIC

Tuesday Evening, March 2, Giordano's "Madame Sans-Gêne." Cast as above.

"TROVATORE" REVIVIFIED BY ART OF TOSCANINI

[Continued from page 4]

been favored with the unobstructed view of *Kundry's* famous kiss that they enjoyed last Monday. Mme. Kurt conferred her osculatory favors without the shield of a veil or *Kundry's* long hair. Some liked the new method, others did not, and while it is poetically less impressive, it is unquestionably more graphic in realism. Mme. Kurt's embodiment of the penitent in the third act seemed studied and lacked the touch of spirituality. Most of her music in the second act was well sung.

Mr. Sembach's *Parsifal* was excellent and Mr. Whitehill, though slightly hoarse, was again superb as *Amfortas*. Messrs. Braun and Goritz reached their wonted levels as *Gurnemanz* and *Klingsor*. The *Flower Maidens* sang entrancingly.

Caruso's Farewell

Mr. Caruso was presented in his most popular rôle when he made his final ap-

pearance of the season on Wednesday evening of last week. "L'Oracolo" was paired with "Pagliacci." The house, as a matter of course, was overcrowded and probably a thousand who wished to stand through the performance had to be turned away. There were highly emotional demonstrations after both acts of the Leoncavallo opera. The tenor responded to a dozen calls after the final curtain, but the audience kept on applauding, cheering and whistling. After several minutes of this Caruso appeared in street dress amid loud outcries for a speech.

"It is against the rules of the management to make a speech," he declared. "There are no rules for you," was shouted back at him.

"I am very much touched," said Caruso then, after some hesitation, "and shall always remember this evening. Good-bye till next November."

"L'Oracolo" was well received at its second performance. The action was followed with closest attention and there

were many recalls for the principal singers at its conclusion. Mr. Didur, the *Win-Shee* of Leoni's opera, was the *Tomio* in "Pagliacci" and demonstrated interestingly his versatility as a singing actor. Mr. Scotti's *Chim-Fen* was again a strikingly effective portrait, and Miss Bori and Mr. Botta repeated their successes in Leoni's work. Miss Destinn was the *Nedda* in "Pagliacci."

Thursday evening brought a repetition of "Manon Lescaut," which Mr. Polacco has conducted so admirably on every occasion this season. In the cast were Miss Bori and Messrs. Martinelli, Scotti and De-Seguro, all in excellent form. Friday evening's "Magic Flute" presented no features of novelty, nor did the Saturday night "Tosca," excepting that Mr. Botta sang *Cavaradossi* for the first time here, and sang it, moreover, exceedingly well. Holders of "popular-priced" subscriptions were fortunate also in hearing Miss Farrar and Mr. Scotti at their best. "L'Amore dei Tre Re" was repeated last Monday evening.

NOTED SINGER HAS NINE RELATIVES IN ARMY

Mme. Elizabeth Van Endert Expresses Happiness Over Receipt of Weekly Cablegram Assuring Her of Safety of Three Brothers—Anxious to Become an American Citizen

NEW YORK houses many persons artistically inclined; variegated temperaments, dispositions cross, clever or kind. None more clever or kind, however, than Elizabeth van Endert, the distinguished German soprano of both the Dresden and Berlin Opera Houses.

To begin with, Mme. Van Endert is thrice blessed. An abundance of personality, beauty and a voice! Therefore one may evince no surprise at the decided success of her concert tour here in America.

Fame, especially if it be German, generally implies *avouirdupois*. Not so in this case. A very happy, svelte person greeted me.

"I am very happy! I just received my weekly cable from Germany, saying that my three brothers are safe. Just think, I have nine relatives in the army! Before I left Germany I helped for six weeks in one of the hospitals at Düsseldorf, also giving twenty concerts for the wounded and the poor children and musicians. Anything to help! I believe we all feel that way. I did not witness any of the real war; that is, no noise, no fighting; but what was equally as sad and heartrending as the roar of arms was the silence of the women who appeared on the streets in greater numbers each day, garbed in black.

"But I should like to do as dear Emmy Destinn is doing—if the Americans continue to receive me warmly—become an American citizen!

"In the West I find greater enthusiasm, greater warmth; not such a big difference, just noticeable, perhaps, to the artist. What does it mean? That New Yorkers are satiated? And even if they are satiated, I like them and their big ways of doing things. I think even the way the advertising is carried on in this country is inspiring! Last year, my first season in America, when I saw Broadway at night, I could hardly believe my eyes! Artificial? Yes, but on what a tremendous scale; and all the work of the people here. That is what struck me so forcefully. Really, it gave me new incentive for my work.

Enjoys Housekeeping

"I have to keep house," explained Mme. Van Endert, pointing to various objects of interest, "wherever I am, because I am so miserable in a hotel. Last season, upon my arrival, though, I went to one of the large hotels here. Almost immediately I had stolen from me over a thousand dollars' worth of jewelry. They wanted to herald it in the papers, but I knew that every foreign artist for the past fifty years had advertised herself through stolen jewelry upon her arrival; through that or her dogs! I didn't use either, although I must confess to possessing two darling toy bulls, Strolch and Reny, both now awaiting me in my



Two Views of Mme. Elizabeth Van Endert, the Distinguished German Soprano, Who Is Now Visiting This Country

apartment, which I still retain in the Grunewald, outside of Berlin.

"The Americans here seem to be under the impression that there is an entire cessation of musical performances in Germany. When I left Berlin I left opera houses which were often selling out. I heard that opera was also being attended with enthusiasm in Dresden, that music was flourishing in spite of all the misery.

"At my appearance at Carnegie Hall with the Philharmonic Orchestra I am going to sing Richard Strauss's "Ständ-

chen," the Reger "Waldeinsamkeit" and "Maria Wiegenglied." I don't believe that these songs have ever been given before with orchestral accompaniments.

"Like all other artists, I study continually, trying to find and eradicate any faults and bring forth a new perfection. I have been before the public for eight years. I hope and pray one thing: that is that I will have the intelligence to know when I am through, and not 'hang' on and on. There seems nothing more pitiful to me than a great artist whose art has been stolen by age only, still continuing, trying to fool the public and, alas—herself!"

Mme. Van Endert has just returned from the West, where she appeared in twelve concerts with Fritz Kreisler and Harold Bauer.

AVERY STRAKOSCH.

MISS THULLEN AS SOLOIST

Soprano Wins Laurels with Eastmead's Poughkeepsie Chorus

POUGHKEEPSIE, N. Y., Feb. 15.—In the auditorium of the new high school the Orpheus Club, Charles Melville Eastmead, conductor, gave a splendid concert on Thursday evening of last week with Dorothea Thullen, the gifted soprano, as soloist.

Miss Thullen made a notable impression, giving groups of songs with fine results, among them Purcell's "Nymphs and Shepherds," Schubert's "Gretchen am Spinnrade," several songs by Schumann, Hüe, Clough-Leigher, Campbell-Tipton, Leoni and Chaminade. She not only achieved success as a singer

of songs but also won favor with the "Un bel di" aria from Puccini's "Madama Butterfly," which she sang with a vibrant quality of tone that lifted her hearers to heights of enthusiasm.

The club under Mr. Eastmead's capable baton sang pieces by Hammond, Koemenich, E. Cutter, Jr., Elgar, Hatch and Spross, as well as the "Wacht am Rhein" and "Tipperary," the latter arranged for male chorus by the conductor. Andrew J. Baird, official accompanist of the club, discharged his duties with great credit.

Bernhard Bötel, a son of the once celebrated German tenor, Heinrich Bötel, has been engaged as lyric tenor for the German Opera in Charlottenburg.

PEOPLE'S SYMPHONY ORCHESTRA CONCERT

Laeta Hartley, Pianist, Wins Half-dozen Recalls as the Soloist

Another crowd of great dimensions and excessive enthusiasm heard last Saturday evening's concert of the People's Symphony Orchestra in Carnegie Hall. That Mr. Arens's idealistic venture has long since proven its practical value is a matter no longer open to question. The earnestness, the ardent attention and the intelligent musical discrimination of the clientele afford irrefutable testimony to the fact and they are firmly grounded for the conductor has brought his orchestra to a plane of excellence higher than it has occupied at any previous phase of its honorable career. Last week Mr. Arens began his program with Goldmark's "Sakuntala" Overture in memory of the late composer. It was played with great spirit and also with genuine refinement and taste.

Laeta Hartley, pianist, was the instrumental soloist of the evening, appearing in the Tchaikowsky Concerto. Her playing won the favor of the audience so that she was heartily applauded after each movement and was recalled six or seven times at the conclusion of the concerto. Her playing was characterized by breadth, especially in the final movement, which was brilliantly played. Though this concerto is not one of the most grateful of piano works yet it has many lovely moments which were made the most of by the performer.

The rest of the program was devoted to Wagner. William Hinshaw, the former Metropolitan basso, was scheduled for Hans Sachs's "Wahn, wahn" monologue and *Wotan's* Farewell. He attempted the first though suffering from a very severe cold, and then wisely refrained from trying conclusions with the second. Mr. Arens, however, played the orchestral part, which stands easily on its own feet. In addition there was the introduction to the third act of "Meistersinger," "Träume" and the "Ride of the Valkyries," all finely given.

MOLLENHAUER'S CHOIR IN MISCELLANEOUS PROGRAM

Handel and Haydn Society of Boston Sings with Its Accustomed Success

—Mme. Hudson-Alexander Assists

BOSTON, Feb. 15.—The Handel and Haydn Society, Emil Mollenhauer, conductor; H. G. Tucker, organist, assisted by the Boston Festival Orchestra, John W. Crowley, principal, and Mrs. Caroline Hudson-Alexander, soprano, gave a concert of miscellaneous works last evening at Symphony Hall. The program was as follows:

Gounod, grand march, "Queen of Sheba"; Sullivan, "The Lost Chord"; Handel, aria, "Let the Bright Seraphim," from "Samson"; Schumann, "Träumerei"; Gounod, solo and chorus from "Gallia"; Kremer, "Hymn to the Madonna"; Gericke, "Chorus of Homage"; Reinecke, aria, "Sound the Loud Timbrels"; Kremer, male chorus, "Prayer of Thanksgiving"; Sullivan, solo and chorus, "Christe Eleison" from the "Golden Legend."

There is little to be said at this day that is new about the admirable singing of this choral body, which Mr. Mollenhauer has long since developed to a degree of exceptional proficiency. As usual, the singing was distinguished by sureness of attack, fullness and brilliancy of tone and clean enunciation. All the good qualities of choral singing were encountered during the evening.

Mrs. Hudson-Alexander had ere this sung like the admirable artist that she is in Boston, and had made her place here secure. On this occasion she sang with the intelligence, the control of the breath and the appreciation of the music that she interpreted which a very few appearances in Boston had led her audience to expect of her. She was very cordially received.

Among the musicians who have received the Iron Cross are Felix Berber, violinist, who has appeared in America, and Rudolph Krasselt, one of the conductors at the Deutsche Opernhaus in Charlottenburg, who was first violinist of the Boston Symphony Orchestra, 1903-1905. Walter Kirchoff, the Berlin Royal Opera tenor, has also won the coveted distinction, as has previously been made known.



Dear MUSICAL AMERICA:

Did you ever stop to think that a hopeful sign that the awful conflict now going on in Europe may be one of the last great struggles of its kind, is that all the glamor and glory has been taken out of war?

In the olden days man met man and the better fighter won, while others looked on!

To-day, men up to their waists in water, mud or snow, as the case may be, in trenches where they live sometimes for days and weeks in utter misery, are directed every now and then by an invisible person over the 'phone or from an aeroplane to fire at an invisible enemy, all the time being in a tense condition and never knowing whether they will not, at any moment, be blown to pieces either from some tremendous shell filled with shrapnel or dynamite, or be blown into the air by the explosion of a mine that had been dug underneath their very feet.

In former times, too, there was the inspiration of music. To-day, with the tremendous armies in the field, the mili-

tary band has become almost obsolete. With entire army corps there is scarcely even a fife, bugle or drum to replace the martial music that once sent men charging to battle.

This absence of music, which has been in all wars a great factor, as those know who have read the history of the great conflicts, will go far to make men think deeply before they give themselves up to be what the Germans call *Kannonen-futter* (food for cannon).

Recently, at a meeting in London, Rudyard Kipling referred to this when he said:

"From the lowest point of view a few drums and fifes in the battalion mean at least five extra miles in a route march, quite apart from the fact that they can swing a battalion back to quarters happy and composed in its mind, no matter how wet or tired its body may be."

"A band, not necessarily a full band, but a band of a dozen brasses and woodwinds, is immensely valuable. It revives memories, it quickens association, it opens and unites the hearts of men more surely than any other appeal can."

"You remember the beautiful poem by Sir Henry Newbolt, in which he described how a squadron of weary, big dragoons were led to renewed effort by the strains of a penny whistle and a child's drum taken from a toy shop in a wrecked French town."

"Our new armies have been badly served in this essential. Of all the admirable qualities which they have shown none is more wonderful than the spirit which has carried them through the barbarous and distasteful groundwork of their calling without one note of music except that which the same indomitable spirit provided out of their own heads." Thus spoke Kipling.

The fine uniforms have gone. Dull khaki replaces them. Where men saw their enemy and had a chance at him, to-day they are mowed down in their thousands by guns that they cannot see.

In former days their stirring national music sent them, with hearts aflame, to defend their country. To-day the whole thing has become not alone frightful but disgustingly *banal* and commonplace. War has increased its terrors but it has abolished its glories. It has become simply a struggle of the engineer, the chemist, the aviator, the submarine.

Killed by an invisible enemy, the soldier drops into an unknown grave—

scarcely even a pawn in the game of emperors, kings and ministers who send him in mass formation to the shambles.

So dear Caruso has said farewell to us, after he had been kissed, on both cheeks, by his bosom friend, Scotti, and has sailed for his beloved Italy with a valet, several servants, a tailor and, as the *Evening Sun* announces, with the sister of his wife, Miss Olympia Jacolletti, whom, the gossips have from time to time insisted, he was going to marry.

And, on the very day of his departure, Signor Gatti, with consummate tact, showed there was still plenty of life in opera by producing at a *matinée* Martinelli in the revived "*Trovatore*," in which the young Italian tenor made a sensational success, as the other young tenor, Botta, did in "*Tosca*" in the evening.

That Caruso has won enormous popularity it would be unjust to deny. Yet at the same time, as I told you before, no one tenor or soprano, however eminent, is all there is to opera.

Caruso's great hold is undeniably due to the fact that owing to the change from the old-time opera, with its arias, its duos, its trios, quartets and sextets, to what might be called modern music-drama, in which, as in the Wagner operas, most of the melody is with the orchestra, we have had less of what the Italians call *bel canto*, and so it is quite natural that when a singer like Caruso appears, who, from the point of view of mere beautiful singing, has positively improved from season to season, it is not to be wondered at that the crowd goes crazy over him.

When I say that Caruso has improved from season to season as a singer I mean that he no longer uses the opulent excess of tone that he did. As he grew older and also stouter, and as his voice could no longer stand the wear and tear of both opera and making phonograph records—a very serious and exhausting job, by-the-bye—he was forced by Nature and by some bitter experiences that he made, when he had to retire for a time, to use more discretion, not alone in the volume of tone he used, but in the strenuousness with which he used to do most of his singing.

This made him an all the greater singer. This last season, for instance, particularly in his phrasing and in the greatly tempered manner in which he used his voice, he has set a standard

which, with all due deference to singers of former times, has not been surpassed in a generation.

While Italo Campanini was a more heroic personage on the stage, and, if you take the presentation of the rôle as a whole, a far better *Rhadames* in "*Aïda*" than Caruso, Campanini was no such beautiful singer.

As for De Reszke, while a most distinguished artist, as a singer he never was "in it" with Caruso.

Of former great tenors, among the few who ever came near the sweet singing of Caruso was the tenor Guigliini, the great favorite fifty years ago, at Her Majesty's, in London, who had as beautiful and charming a personality as he had voice. But they did him to death before he was thirty. Then there was Rubini, and let us not forget Brignoli, a great favorite in America, who could eat sixteen lamb chops at a sitting!

Caruso was sincere when he said he was sorry to go, because it seems, after all is said and done, that he will not get as much at Monte Carlo as he was getting here per performance. They do not pay singers in Europe, even at the gambling resorts, as much as they pay at the Metropolitan.

It occurs to me that Caruso will have to sing somewhere else than in the Casino at Monte Carlo, for that, it is understood, has been made into a hospital for the sick and wounded.

When his season there is over he is to go to his estate near Florence, where he will have a well-earned rest, and come back to us next season. He will be welcomed again with all the old enthusiasm and affection—that is, if he still has his voice, for, as he says himself, his popularity depends upon his being able ever to "deliver the goods," to use his own words in a recent interview.

And that is the singer's, as well as the actor's, fate. Tremendous popularity for a time, and then only a memory with the older generation when some younger and perhaps greater talent effaces his vogue!

With the departure of Caruso pictures of Riccardo Martin begin to appear in the Sunday papers, which should remind us that our young American tenor is once more to have a chance in what is called the "Caruso rôles."

I sincerely hope that he will not only

[Continued on next page]



Scotti as
Chim-Fen



SCOTTI in "L'Oracolo" at METROPOLITAN OPERA HOUSE

"The real triumph of the evening was made by Mr. Scotti"

Additional Press Comments

The real triumph of the evening was made by Mr. Scotti whose singing and acting in the part of **Chim-Fen**, the keeper of an opium den, was excellent. His portrayal ranks in tensity, finish and artistry with his **Scarpia**.

—*Journal of Commerce and Bulletin*

Antonio Scotti, who created the rôle of the evil opium den keeper, repeats it here with all his artistic fire.

—*Evening Telegram, Feb. 5*

Antonio Scotti distinguished himself above other members of the cast by a magnificent characterization of the rôle of the villainous **Chim-Fen**.

—*N. Y. Review, Feb. 6*

Mr. Scotti laid bare the half-suspected bond between the heathen Chinese, smiling and bland, and the fine

Italian of Borgia days. His impersonation of the sinister keeper of the opium den was as refined a piece of villainy as our stage has seen in a long time.

—*The Globe and Commercial Advertiser*

Mr. Scotti again discloses his finished art in makeup, pose and facial expression, an art which places him among the foremost operatic actors of the time, and he delivers the music with intelligence and strongly dramatic feeling.

—*The Sun*

Antonio Scotti made the character **Chim-Fen** a splendidly impressive creation. No other artist of the lyric stage could be more realistic or genuine than Mr. Scotti. He is great in every sense of the word.

—*Il Giornale Italiano* (Translated.)

MEPHISTO'S MUSINGS

[Continued from page 6]

win favor, as he has done before, but that should he make a big success, he will get a better chance next season than he has had this.

It has been whispered that difficulties arose between our friend Riccardo and the management, due to the fact that he thought if he could adequately sing in rôles that have been identified with Caruso he should be paid proportionately, while the directors of the opera house considered that whereas Signor Caruso came to them in the very blaze of a great reputation, they gave Mr. Martin his opportunity, and virtually thereby contributed to make him one of the leading tenors of the world, which he should have considered in the business arrangement between them.

Be that as it may, Martin stands today our leading American opera tenor, and for that reason deserves all proper consideration in an opera house which, however cosmopolitan its audiences may be, are at least sufficiently American in spirit to wish well to a talented young singer who was born here.

* * *

Some time ago I told you that such was the feeling in London that all German music, vocal as well as instrumental, had been virtually banished from the concert halls, and even from the ball-rooms, hotels, cafés and restaurants.

This brought out several very indignant letters which stated that the charge was absolutely untrue.

I came back and referred to a meeting over which Sir Edward Elgar presided, at which resolutions were passed stating that whatever vacancies there were in the orchestras should be filled by English musicians in preference to all others, which virtually meant the exclusion of Germans.

This again was met by angry denials.

Now I see that there was nearly a riot at the swaggar Imperial Restaurant, in London, on Thursday night last. The place was jammed with well dressed diners when the orchestra, one of the most noted in London, struck up the Barcarolle from Offenbach's "Tales of Hoffmann."

Some of the diners started to applaud, but were drowned out by a storm of hissing. The people shouted: "It's a German! It's a German! Stop playing it immediately!" were the cries from every part of the big restaurant.

Half a dozen of the male diners arose and started for the orchestra platform. The French leader jumped to the front and protested in broken English, "Eet ees not German!—Offenbach nevair was a German!" But they would not stand for it.

Some rose to go, some appealed to the management, others threatened the orchestra.

Finally, at the critical moment, the leader started up "Tipperary" and, in a few moments, the whole crowd was quietly sitting down and singing the popular song of the day.

The curious part of this is that among those present were a number of leading theatrical and other professional favorites in England, who flatly contradicted the contention that Offenbach was French and insisted that he was born in Cologne, of Jewish parents, and that his residence in Paris after his fourteenth year did not make him a Frenchman.

Similar scenes are reported to have taken place in other restaurants, and there seems a generally increasing demonstration of anti-Germanism observable everywhere in London where there is music. The German threats to destroy all British shipping, regardless of the fate of the passengers and crew, is said to have had the effect that even the suggestion of anything German is bound to bring about a hostile demonstration.

The English papers are protesting bitterly even against the reinstatement by the leading hotels of hundreds of German waiters who have been released from the concentration camps.

So far as Offenbach is concerned, while it is true that he was born in Cologne, of Hebrew parentage, he is generally considered a French composer. He was the conductor at the Théâtre Française in 1848. His "Tales of Hoffmann," with a libretto in French, was first composed in 1881. This is generally considered his best work. His others were operabouffes, as "La Fille de Mme. Angot," "La Belle Helene," etc., and were very French in character, and so he has always been classed, even in spite of his German origin, with the French composers.

The story shows that I was absolutely

justified in saying that the bitterness towards everything German in England went so far as to include even German music.

* * *

Busoni continues to win the favor of the public, and especially of the musicians, who are loud in his praise. Certainly he is a marvelous player. There is a scintillating brilliancy to his work, and as for his technic, it is almost impeccable. The greatest difficulties he sweeps aside as if they were nothing. In this regard he not only forces our admiration but he positively fascinates you.

But for all that I hold to my opinion that he is an intellectual player rather than an emotional one.

* * *

You know they have inaugurated a season of symphony concerts in Cleveland, under the well-known musician, Christian Timmer. These concerts are backed by the city. This brings politics into the field of supervision in the shape of a recreation commissioner by the name of Black. This worthy gentleman undertook an investigation (it is the order of the day to investigate everybody and everything) of the programs of the orchestra. He found that out of ninety-four numbers played by the orchestra fifteen were "repeaters," as he called them.

Now, as you know, there is nothing more hateful to the properly constituted politician than a "repeater."

The result of this discovery was an official protest against poor Timmer for having dared to attempt to impose upon the community.

Councilman Horrigan gave his opinion to the effect that with an expenditure of over \$2,200, including three rehearsals for every concert, it would seem that the musicians should be able to perfect more selections than the programs full of "repeaters" indicated.

Welfare Director Cooley butted into the discussion by stating that if the greatest honor that can befall a clergyman is to have a request for the repetition of a sermon, the logic must hold in music.

* * *

That politicians are not always dead to the charms of music is shown by a charming story told about Helen Taft, in the *Evening Sun*, the other day.

According to this story, Miss Taft visited an old rambling place, built by Lord Baltimore, not many miles out of Washington. The property had been bought by a painter and his wife, who was a musician and had ample means. Miss Taft used to invite parties of her friends to go out to the old place for dinner.

One evening, after dinner, the writer of the article in the *Sun* heard some notably fine piano playing, and strolling to the doorway of the music room saw the hostess playing and Representative Cannon standing in the middle of the room, his hands clasped behind him, in rapt admiration of the music.

The whole picture was striking—the great room, all of its furniture very old, except the piano, the artistically dressed woman playing beautifully, and the man in public life, most frequently cartooned in some rough attitude, with an uplifted cigar in his mouth, standing there unconscious of everything but the music, and plainly showing that he comprehended it, as one who knew good music when he heard it.

* * *

A quasi-religious weekly which a few years ago endeavored to sustain its moribund circulation by an association with a certain distinguished politician with literary aspirations, and whose circulation slumped back to still lower levels since that gentleman's secession, is endeavoring once again to attract attention to itself, but this time by means of an incursion into the musical field, in the shape of an article written by a gentleman who would pose as a representative composer, and which for gross mis-statement, distortion of the truth and scurrility has not been surpassed in some time.

The contention of this gentleman is that the propaganda being made to secure fair consideration for the American musician, and especially for the American composer, is "grotesque." The American composer can take care of himself.

Incidentally, this composer, who, by the bye, was recently rated as "a dead one" by one of the most prominent music publishers in New York City, attempts to beslather your Editor with abuse.

As far as the composer being able to stand on his own feet is concerned, how about Wagner? What could he have done had it not been for the protection and support of Ludwig of Bavaria? How about Haydn—who almost starved till Prince Esterhazy took him up?

However, the humor of the situation is provided by the fact that this very personage who is endeavoring to rise from

the grave of oblivion by such contemptible means has for years been a pensioner of a noted Boston piano house, for whose instruments, while posing as an independent musician, he has privately made propaganda.

* * *

It must be because of the constant reading of war and slaughter that two of our noted critics recently, in the shape of Max Smith, of the *Press*, and Pitts Sanborn, of the *Globe*, fell foul of one another in the foyer of that temple of harmony, the Metropolitan.

This is not a case, I believe, of *Cherchez la femme*—or look for the woman! The trouble arose in this way:

Max Smith, with many other leading critics, is an enthusiast on the subject of Melanie Kurt, the new soprano from Berlin.

Pitts Sanborn does not like her and has said so, very plainly, again and again.

They met. One word led to another. Then they came together like a couple of Mexican game cocks!

Accounts of the conflict vary. Some say that the foyer was strewn with the gore of Smith, while others insist that the gore belonged to Pitts Sanborn.

One version states that Smith invested his week's salary in flowers for Sanborn's funeral, while, according to another report, Pitts Sanborn 'phoned to Horatio Parker to write a requiem for Smith.

Nahan Franko, who was present, is said to have chanted the old song of Watts:

"Let dogs delight to bark and bite,
For 'tis their nature to."

As for Melanie Kurt, she is the first German singer to arrive in this country for whom the blood of a musical critic of distinction and possibly the blood of two musical critics of distinction has been publicly shed. Says your

MEPHISTO.

TOLEDO RESPONDS HEARTILY TO
MUSICAL AMERICA'S PROPAGANDA

John C. Freund's Address Before the Women's Educational Club
Arouses Large Audience—Local Musical Fraternity and Business
Men Endorse Movement—Mr. Freund Guest of Honor at
Musicians' Banquet and Rotary Club Luncheon

TOLEDO, OHIO, Feb. 19, 1915.

JOHN C. FREUND, editor of *MUSICAL AMERICA*, lectured before the Women's Educational Club of Toledo yesterday afternoon, at the Women's Building. The auditorium was filled with club members and the musical fraternity of the city. The big audience listened in rapt attention for nearly two hours to the story of the rise of music in this country. The speaker was often interrupted by applause at some of the telling points and by laughter and applause at some of the witty stories of musical reminiscences. When he told of the dangers that befall the unprotected American girl students abroad there was tense silence. This lecture of Mr. Freund's, which has been anticipated for weeks by Toledo people, was an epoch in the musical life of the city, and many are the expressions from press and people as to the splendid message that Mr. Freund is giving to the nation for the uplift of American music.

That it was appreciated was evidenced by the enthusiastic reception given to the speaker and his story. The hall was occupied not only by the club members, but the musical fraternity, but business men closed their desks for the afternoon to be present. After the lecture all who could came and took Mr. Freund by the hand. Many were the earnest expressions of thankfulness for his stand for American musical independence. Bradford Mills of the Toledo Conservatory introduced the lecturer in a brief but forcible and eloquent address.

Scarcely had Mr. Freund's last words been uttered when the venerable, white-haired president rose and moved that a rising vote of thanks be given to the man who had just given one of the most remarkable and uplifting addresses ever heard in their city.

In the evening a banquet was given to Mr. Freund by the musicians of the city in the dining room of the Women's Building. About one hundred of the principal Toledo musicians and music teachers attended. Mrs. Charlotte Nelson Brailey, soprano; Fred Newell Morris and Abraham Ruvinsky, violinist, were the soloists. The accompanist for Mrs. Brailey and Mr. Morris was Eva Clement, Mrs. Ruvinsky playing for Mr. Ruvinsky's solos. Lewis Clement, who presided, called on Mrs. J. M. Jones, former director of the Eurydice Club, after the concert, for a few remarks. Mrs. Jones testified as to her appreciation of the work being done by Mr. Freund and asserted her belief that the people of Toledo would surprise with their patronage at symphonic concerts if the city had a suitable auditorium for such purposes and a suitable organization.

Mr. Freund as the guest of honor at the banquet was also the speaker of the evening. He enthused and thrilled the local musicians in what he had to say in their behalf. Mr. Clement, of the Whitney-Currier Co., who introduced Mr. Freund, said that he had done more than any other one man for the musical uplift of the United States. Aside from the banquet Mr. Freund was the recipient of much attention. Friday he

was the guest of the Rotary Club of Toledo, at which time as he was called on for a speech. He confined his remarks to the business men from a business man's standpoint. He pointed out to them the necessity of music in a community as a business proposition and decried the idea that music was a fad for girls, but that a symphony orchestra, a municipal band, a choral club added dollars to real estate values. He impressed them with the fact that a community that possessed such organizations not only indicated culture, but it showed beyond a doubt the city's progress and business acumen.

He got an enthusiastic reception from the 200 Rotarians present, who comprised the leading and most prominent business men of Toledo. They rose and applauded for several minutes when Mr. Freund finished.

The Toledo press with one accord sought Mr. Freund for interviews regarding his propaganda, and during his brief stay in Toledo, and what with his lecture, being banquetted, receiving callers, visiting the Art Museum, making speeches before civic organizations and being interviewed by local newspapers he spent a busy time.

The city is now glad he came. The community had looked forward to his lecture with intense interest. This visit of his has put heart into the various musical interests. He has a great message. He is creating public opinion and making musical history.

FRANK E. PERCIVAL.

* * *

Opinions of the Toledo Press

(From the Toledo (O.) Blade)

John C. Freund is widely regarded as the greatest authority on the progress of musical culture in this country. * * * A capacity audience listened for nearly two hours to the eloquent, often humorous and deeply earnest address.

(From the Toledo (O.) Times)

Toledo musicians will welcome John C. Freund, editor of *MUSICAL AMERICA*. He ranks high among the musical leaders of the world and just at this time is leading the fight for "Musical Independence in America."

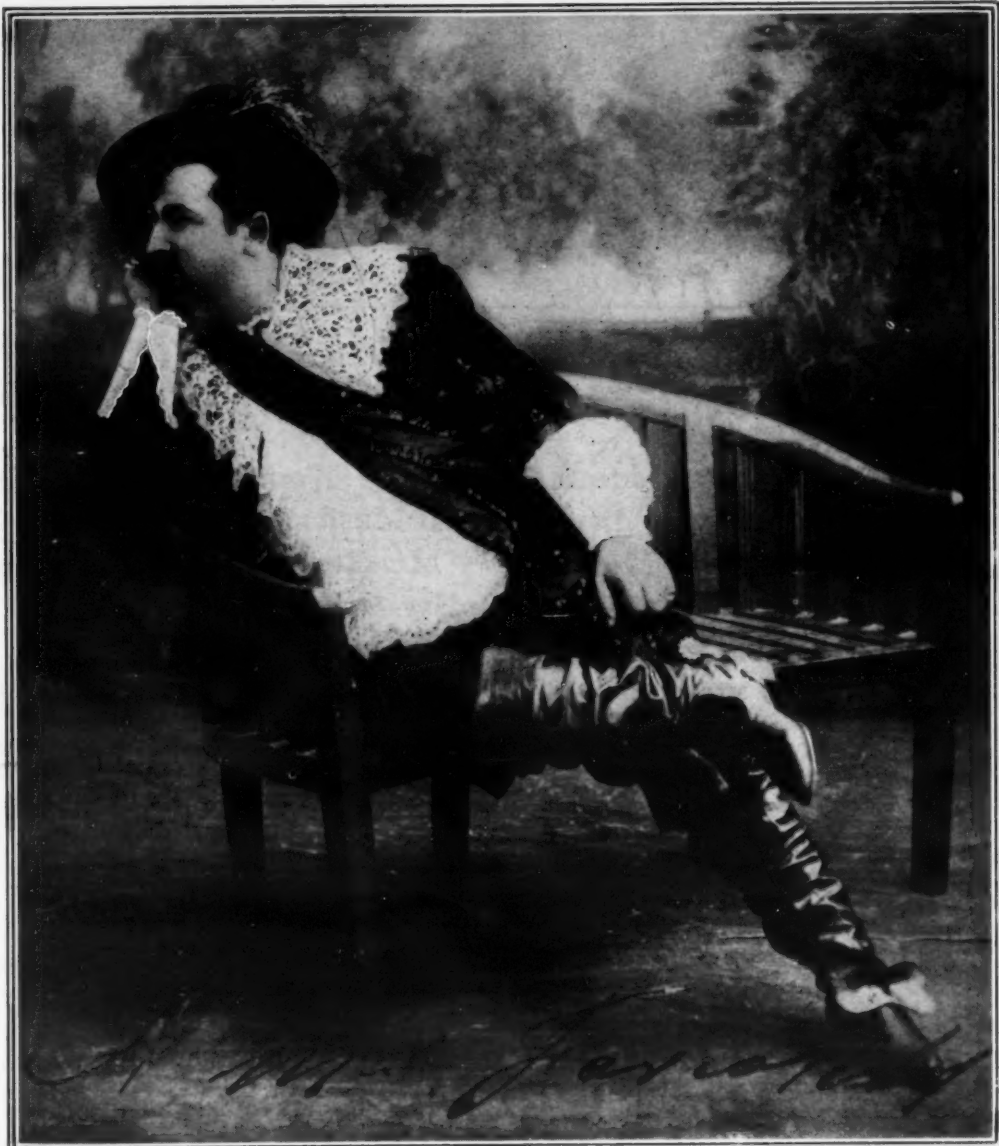
"Musical America" Valued in Library of
Scranton Liederkrantz

SCRANTON, PA., Feb. 20.—Secretary John Brunner of Scranton's pioneer musical club, the Liederkrantz, declares that *MUSICAL AMERICA* is the best magazine of its kind in the world. Secretary Brunner said the other night: "We have *MUSICAL AMERICA* at the Liederkrantz and there is a rush among members to read it. I have found that it is a musical education in itself. It covers the entire musical sphere comprehensively and in a clean-cut manner. Its special articles from time to time and its criticisms of new operatic productions make it invaluable."

R. W. P.

Two songs, "Lullaby" and "God Bless You, My Dear," by the American composer, Ariadne Holmes Edwards, are being played nightly at the performance of "Polygamy" at the Park Theater, New York.

CONSTANTINO



The Famous Tenor

opens season of opera in Oakland, California, with a thrilling performance as the

Duke in "Rigoletto"

Proclaimed by critics a master of the art of singing and acting

Capacity audience of society people gives great artist an ovation

(Oakland Enquirer, Feb. 12, 1915)

CONSTANTINO SCORES IN RIGOLETTO

Great Tenor Is Heard in Opera at the Macdonough

Florencio Constantino, celebrated tenor, sang "Rigoletto" before a thoroughly appreciative audience last evening at the Macdonough Theater. The house was packed to the doors, for the great artist was scheduled for only one performance in Oakland. Constantino delighted his hearers in the rôle of the Duke of Mantua, his clear silvery voice rendering the beautiful passages of the opera "Rigoletto" as only a true artist can. The singer was greeted with an ovation with his entrance upon the stage in the rôle of the Duke, and following his opening number, "Mid the Fair Throngs," storms of applause welcomed the great tenor, for this is one of his greatest rôles. In the second scene of Act I, where the Duke in the disguise of a university student, meets Gilda, daughter of Rigoletto, the jester, in the garden, the lovely duet was one of the favorite numbers of the evening. Constantino sang and acted his rôle as the polished courtier of the Italian court. It was in this number that the beautiful qualities were brought out in his voice.

In Act III Constantino does most of the solo work. In "Woman Is Fickle," one of the most popular arias, the artist sang with smoothness and delicacy, repeating the number several times.

(Oakland Tribune, Feb. 12, 1915)

FAMOUS TENOR IN RIGOLETTO OPENS BRIEF OPERA SEASON

Society Throngs to Hear Magical Voice

CONSTANTINO IS GIVEN OVATION

Famous Songster Returns After Years to Glad Welcome

By HARRY L. SULLY

Florencio Constantino reclaimed his place in the hearts of Oakland music lovers last night as the greatest tenor master of mezza voce technique. With the graceful and flowing melodies of his famous rôle, the Duke in "Rigoletto" as his medium, Constantino reached across the footlights at the Macdonough Theater and called forth the plaudits of a fashionable and artistic audience. It was a night in operatic history in Oakland.

Constantino has not been on the Pacific Coast for some eight years, but many of those who were charmed by his singing when he came with Nordica and Nielsen of the San Carlo opera company shortly after the fire and earthquake had sent the Maurice Grau artists scurrying Eastward, made it a point of honor to be in their seats last night to welcome him again.

The great tenor has gained in grace and fluency. His voice, always a searchingly sweet and clear tenor, has become more flexible, and he has learned wherein lies his forte. Constantino has a beauty in his handling of the light and delicate

Italian lyric, a perfection of technique in singing with moderate tone in the flowing cantilena, that is unsurpassed, and perhaps unsurpassable.

MAESTRO FROM SPAIN.

Constantino is undoubtedly the glory of the National Grand Opera Company, which opened at the Macdonough for four performances with three Verdi operas on the list last night.

Constantino opened with an impeccable rendition of the tripping "Questa o quella."

He knows that his jeweled and satin voice, his pleasing manner and his well turned and handsome figure all combine to make an unsurpassable Duke.

The famous "La Donna è mobile" brought forth storms of applause. The tenor repeated it. The audience would not be still. They clamored for a second encore. "Bis" resounded from the gallery. The storm continued. Finally Constantino consented to sing again. But the applause was slow in being still.

ASIDE AND OFF STAGE.

Suddenly the applause ceased, and silence came, the listening silence that awaits a great singer attacking a favorite aria. As suddenly the silence was broken. But not by Constantino. From the center of the audience came a clear enthusiastic feminine voice, a voice raised to be heard by a friend close at hand, above the din of applause. But there was not a sound of applause when the voice shrilled out and it could be heard all over the house. With clear enunciation came these words:

"Oh, I'm so glad!"

Everybody else was glad, too, but a little laugh spread through the audience, only to be silenced by the commencement of the aria. The lady was only one of the admirers of the tenor, but she voiced a universal feeling. They were all glad he was going to sing again.

CALLS SAN DIEGO'S ORGAN THE "FINEST"

Not Largest but Best in Quality,
Says Dr. Stewart—Concerts
in Exposition City

SAN DIEGO, CAL., Feb. 10.—Almost 300 members and friends of the Amphion Club sat down to-day to a luncheon served in the Café Cristobal, the scene of many delightful social affairs, at the Exposition grounds. Rain prevented the carrying out of plans for an outdoor concert made by Dr. Humphrey Stewart, organist, and Mrs. L. L. Rowan, contralto, for the club guests and the hundreds of visitors who were passengers upon the *Great Northern*, the first passenger vessel to go through the Canal and which docked in the harbor this morning.

At the luncheon Dr. Stewart described the organ, saying that it possessed the finest quality of any instrument of the kind of which he knew, despite the fact that it was not the largest or the most expensive organ in the world. L. E. Behymer, of Los Angeles, told in humorous vein of his experiences with musical celebrities and Mrs. Rowan sang, to piano accompaniment by Dr. Stewart, "In Questa Tomba," Beethoven; a Zuni Indian "Mother's Love Song," transcribed by Troyer, and "Blind Mother's Song," from "La Gioconda."

The weeks since January 1, when the Panama-California Exposition was opened, have been filled with musical events of significance to San Diegans. There has been splendid music offered at the Exposition grounds by Dr. Humphrey Stewart, official organist, and by local artists and visiting musicians.

Viola Ellis Successful Soloist

Notable among recent happenings was the visit of Viola Ellis, contralto, who in her several appearances carried everything before her. She sang at the concert of the Popular Symphony Orchestra, Chesley Mills, conductor, on the afternoon of January 29, when she appeared as soloist. She was loudly applauded and had to add two encores to the "Chanson de Tigre" from "Paul and Virginia."

Miss Ellis was also the first woman soloist to be heard with the great outdoor organ at the Exposition grounds. Oscar Saenger's pupil, who has made her way in a remarkable manner on the Pacific Coast, was at her best on this occasion, Sunday afternoon, January 31. Her voice proved fully equal to the test put upon it. Many had prophesied that a woman's voice would not carry in the open air and over the volume of sound which pours from the Spreckel's organ. As a matter of fact, there are probably few who could have made the remarkable showing that Miss Ellis did. Her solo was "Viens Amour Aider" from "Samson and Delilah."

Informal musicales are a pleasurable part of Exposition happenings. Mrs. John William Scholl, for some twelve years the president of the Treble Clef Club of Los Angeles, now of San Diego, was hostess at one of the first of these delightful occasions. Pearl Herndon, of



OPEN-AIR ORGAN AT THE PANAMA-CALIFORNIA EXPOSITION IN SAN DIEGO

Hollywood, a reader of wide reputation; Mr. and Mrs. William Frederic Reyer, two of the most popular local singers, and Mrs. L. L. Rowan, contralto, were on the program.

Recital by Zimbalist

For a city located so far west, San Diego has been remarkably favored this season with visiting artists, the Amphion Club, with Gertrude Gilbert as its efficient president, being responsible for most of their appearances. Under the

auspices of this society there have already been heard this year Henley Bussing and George Schönfeld, in one of their costume recitals; Marcella Craft, Evan Williams and Efreim Zimbalist.

Rarely has San Diego been treated to a program performed with such artistry and such mature musicianship as that given here by the last named virtuoso, and few have received so complete an ovation. The crowd filled the theater, although it was a stormy day.

Each Sunday afternoon a special music program is given by a local artist at a reception to working people. At the first of these, on January 31, Florence Norman Shaw, a talented violinist, played, with Mrs. Maurice D. Hesse as accompanist. Alice Devin, teacher in the Gittelson Conservatory of Music in the violin department, gave the second program, February 7, with Katherine Heuse, also a member of the conservatory faculty, as accompanist.

R. M. D.

AUGUST BOSCH TO LEAD EXPOSITION ORCHESTRA

Appointment of First Conductor in San Francisco a Surprise—Dates for Saint-Saëns Concerts

SAN FRANCISCO, Feb. 9.—August Bosch, coming from Paris, is to be the conductor of the Exposition Orchestra, with Max Bendix, the associate conductor, as announced last week in *MUSICAL AMERICA*. The appointment has caused much surprise, as it was considered certain that we would have Strinsky.

Efforts to engage the Metropolitan Opera Company's Orchestra and some of the singers, with Toscanini to direct, for a series of April concerts, has fallen through. Mr. Kahn has offered dates in May, but as the Boston Symphony Orchestra will be here then the exposition

managers are trying to defer the visit still another month.

The four concerts in which Saint-Saëns will conduct the Exposition Orchestra, playing his new compositions, are set for June 12, 16, 20 and 26.

In addition to the many organizations already announced, the Philippine Constabulary Band is coming for the entire term of the Exposition.

Edward H. Lemare, the official organist, is to begin his 100 recitals on June 1 and extend them through a period of three months. Other organists who have already been engaged to give recitals are Louis H. Eaton, Charles Heinroth, Wallace A. Sabin, Dr. Humphrey J. Stewart, who is the official organist at the San Diego Exposition; Frank W. Chace, Richard K. Biggs, Karl O. Stapps, John J. Bishop, Harry L. Vibbard, William C. Macfarlane, J. Warren Andrews, Wallace Goodrich, Otto Fleissner, Ray Hastings, Clarence Eddy, Warren D. Allen,

Albert D. Jordan, Fred Goodrich, Emily Kroeger, James D. D. Comey, Gertius Noble, Daniel Phillips, Charles Galloway, Uda Waldrop, Roland Diggle, John Doane, George W. Fairclough, Frederick Chubb, H. B. Jepson, Samuel Baldwin, Clarence Dickinson, William C. Hammond, William J. Gomph, H. D. Sleeper, Benjamin Moore, Bruce Gordon Kingsley, J. Percival Davis, John J. McClellan, Sidney Durst, James T. Quarles, Arthur Hyde, Frank Adams, Hamlin H. Hunt and George W. Andrews.

T. N.

Mme. Hudson-Alexander's Success in Greenfield, Mass.

GREENFIELD, MASS., Feb. 15.—Caroline Hudson-Alexander, soprano, gave a delightful song recital on February 8 in High School Hall. Mme. Hudson-Alexander's program was excellently arranged and was augmented considerably with a number of extras. The audience was large.



CAROLYN WILLARD

Piano Virtuoso

Available for Season 1914-15.

FINE ARTS BUILDING, CHICAGO



REINALD WERREN RATH

After the performance of "Elijah," Jan. 26, 1915, the critic of the Lowell, Mass., "Sun" wrote: "The work of Mr. Werrenrath was as near perfection as anything ever heard in this city in oratorio."

MANAGEMENT—WOLFSOHN MUSICAL BUREAU

"Her voice gave real pleasure. It is a true contralto, and such voices are rare these days"

This brief excerpt from a long and flattering criticism by Mr. H. T. Finck, of the New York Evening Post, typifies the tributes which the leading metropolitan critics have paid this season to the

PRAISEWORTHY ART of

CLARA GABRILOWITSCH

Since her return to America, after several years' absence, the Contralto has proven conclusively her right to a place as

One of the
Foremost Lieder Singers of the Day

Sole Management: LOUDON CHARLTON, Carnegie Hall, NEW YORK
MASON & HAMLIN PIANO USED



MAUDE DOOLITTLE PIANIST—INSTRUCTION
TUCKER 106 Morningside Drive
10 YEARS AT OBERLIN CONSERVATORY NEW YORK

CLARENCE WHITEHILL

of the Metropolitan Opera Company

WILL BE available for Spring Festival and Concert Engagements owing to the cancellation of the season of grand opera at Covent Garden, London. Mr. Whitehill's spring engagements include three performances with the Metropolitan Opera Company in Atlanta, Ga., and he will sing the part of the Wanderer in the open air performance of "Siegfried" to be given by the Metropolitan Opera Company under Alfred Hertz at Harvard early in June. He will also create the name part in Horatio W. Parker's new oratorio "Morven and the Grail" when it will have its first performance on any stage by the Handel and Haydn Society in Boston. Clarence Whitehill has been engaged for the May tour of the Chicago Symphony Orchestra under Frederick Stock, and he will sing the baritone parts in Wolf-Ferrari's "La Vita Nuova" and in Bach's "Magnificat" with the New York Oratorio Society in March.

In Opera

Probably few of the enormous audience that assembled in Covent Garden to hear the final performance of "Die Meistersinger" remembered that the exponent of the role of Sachs, Mr. Clarence Whitehill, had appeared in that role about seven years ago * * * so familiar sounded his beautiful voice and so in accordance with the fitness of things was his every action. * * * His Sachs is a fine impersonation, nobly felt, and we like it all the more that in Mr. Whitehill's view Sachs was a living human man with a big heart and not merely a crystallized ideal. Mr. Whitehill's singing was very beautiful indeed, for the quality of his voice is immeasurably better than before, and most certainly he is now to be numbered with the interpreters of the glorious role of Sachs whom we describe as "the Giants." "Die Meistersinger" at Covent Garden under Nikisch.—Robin Legge in Daily Telegraph, London, England, May 13, 1914.

AMFORTAS IN "PARSIFAL" AT THE METROPOLITAN, SEASON 1914-1915.

"Clarence Whitehill's Amfortas is a nobly pathetic conception presented with inimitable skill; a skill that gives the impression of intense conviction as few others have given it."—New York Times, November 27, 1914.

"Clarence Whitehill, who was a member of the Metropolitan Company during the season of 1909-10, returned to us to sing Amfortas and gave renewed cause for wonder that this admirable baritone ever should have left."—New York Tribune, November 27, 1914.

"Mr. Clarence Whitehill; a baritone, who recently rejoined the operatic forces, sang a wonderfully impressive Amfortas. It was not alone in the mere matter of singing that he was so unusual, but in his conception of the part and in the tremendous sincerity which marked his interpretation."—New York Herald, November 27, 1914.

"Clarence Whitehill was Amfortas. His characterization of the stricken Knight is not unfamiliar to some of us with memories, but seldom has it been seen in the Metropolitan Opera House. His impersonation is one that grips and holds the imagination as well as the senses. It is full of the mysticism with which Wagner imbued it, and the beauty of Mr. Whitehill's singing is a joy, not the less poignant because he is an American."—Evening World, November 27, 1914.

AMERICAN'S WORK PERFECT.

"The Amfortas of Clarence Whitehill, on the other hand, had more of the spiritual feeling, the American baritone singing and acting this, his greatest part, with vocal sonority, fine diction and appropriate dignity."—The World, January 2, 1915.

THE "TOREADOR" IN "CARMEN."

"Mr. Whitehill's Escamillo was well done. He sang well and conveyed a sense of the masterfulness of the Toreador with a quietness of demeanor that was in itself impressive."—Richard Aldrich, in The Times, November 28, 1914.

"It was a pleasure last Thursday to welcome back to the Metropolitan, Clarence Whitehill in 'Parsifal.' Last night he appeared again, but in a very different part, that of the Toreador. It can not be said that he succeeded in looking aggressively Spanish, but he acted with vivacity, and sang his music with fine voice and telling accents."—Henry T. Finck, in Evening Post, Saturday, November 28, 1914.



CLARENCE WHITEHILL WINS NEW TRIUMPH AT SONG RECITAL IN NEW ORLEANS.

For an opera or oratorio singer a song recital is usually considered something of a feat, but in the case of Clarence Whitehill, who gave a song recital Monday night in the Athenæum under the auspices of the Philharmonic Society only another success may be added to his already long list of triumphs. With a beautiful voice that is unusually good in quality and true in pitch he sang a well chosen program of French, Italian, German and American songs and a charming group of Irish folk songs. He repeated many single numbers of the different groups at the insistent demand of the audience.

Mr. Whitehill's record as an operatic and oratorio singer is a brilliant one and yet not one of these numbers appeared on his program, which was possibly a matter of regret, as his singing of the noble arias has always been a delight.

The songs that seemed to the writer of more than usual merit was La Procession of César Franck, Chant de Louraine by Massenet, Visione Invernale, Zandonai and the beautiful Stændchen of Brahms. Of the English group the Lookingglass River (Carpenter) and Since You Went Away (Johnston) seemed to please most. Both were repeated. The piano accompaniments of Mr. Chas. A. Baker were delightful.

"Notwithstanding the disagreeable climatic conditions a very large audience assembled, but alas! assembled very late, keeping the artist waiting for the necessary quiet for what seemed an interminable length of time."—The New Orleans Daily States.

In Concert and Oratorio

"THE MESSIAH" WITH CHICAGO APOLLO CLUB.

"The dominating figure of the group of solo singers was Clarence Whitehill. This sterling artist achieved a great success with his reading of the work—a reading of admirable dignity and artistic worth."—Felix Borowski, in the Chicago Herald, December 28, 1914.

"Mr. Whitehill sang with his customary power and splendor of tone. The music of the oratorio often has long passages where it would be fatal to stop for breath, and yet where to sing on without breathing seems impossible. Mr. Whitehill succeeded not only in disguising those difficulties but in performing feats of breathing and of tone which won for him applause even from the less plauditing ones of the audience."—The Chicago Daily Tribune, December 28, 1914.

"In Whitehill a soloist of the right kind was found. This eminent baritone, in former years a member of the Metropolitan Opera Company, then the great Wotan and Amfortas of the Chicago Grand Opera Company, and this season back with the Metropolitan, was a joy to all auditors as he sang yesterday. He had a nobility of voice and the breadth of style which make Handel's music, properly sung, one of the fine things in music. His singing and that of the chorus were well matched as examples of what should be done."—Chicago Daily Journal, December 28, 1914.

"When the first 'Thus Saith the Lord' came from Clarence Whitehill, every body in the Auditorium felt the power of it. It was not merely the big solid tone which carried to the last seat in the top gallery, but the comprehension which lay back of it and made it sound like the utterance of finality. He has lived close to the older traditions and used a more deliberate manner of saying those tremendous words than we have been accustomed to in this country in recent years, and the music gained greatly thereby. A certain brilliancy may be attained by speeding up the tempi, but brilliancy is not essential to oratorio, while the breadth is lost by any sense of hurrying. He had the dignity which properly expresses the great truths of humanity in fitting manner. Oratorio singing still exists, as Mr. Whitehill showed yesterday."—Karleton Hackett, in the Chicago Evening Post, December 28, 1914.

WITH COLUMBIA UNIVERSITY CHORUS IN CARNEGIE HALL, NEW YORK, FEB. 2, 1915.

"Clarence Whitehill sang the solo bass part in 'The Mystic Trumpeter' with fine mastery of its trying and oftentimes ungrateful demands, and a number from Bizet's 'La Jolie Fille de Perth.'"—New York Times, February 3, 1915.

In Opera

"The Escamillo last night was Clarence Whitehill. His singing of his great air was most effective—better than that of any toreador of recent years. The music lay well in his voice, or, rather, as well as it is possible for it to lie in any voice, and both his phrasing and his diction were a delight. He bore himself with becoming dignity and yet with plastic grace. He realized that a successful bull-fighter cannot be a jumping-jack, and that poise detracts neither from strength or bravura."—H. E. Krehbiel, in The Tribune, Nov. 28, 1914.

"The music lies well for Mr. Whitehill's voice and his singing of the famous entrance song made up in delicacy of nuance and general finish of style what it lacked in vigor. In other parts of the opera the baritone was praiseworthy. Escamillo is in cold fact a very lean part and audiences usually expect too much of its interpreter."—W. J. Henderson, in The Sun, November 28, 1914.

CONCERT DIRECTION WOLFSOHN MUSICAL BUREAU, 1 W. 34th St., New York

ECHOES OF MUSIC ABROAD

German Musician Advocates Concert Stage Reform Whereby Performers Would Not Be Visible to Audience—At Eighty-one Charles Santley Sings "Don Juan" Duet with Emma Nevada's Daughter—Hermann Jadlowker, Despite Antebellum Popularity, Takes Ten-Months' Leave of Absence from Berlin—French Violinist Gets a Spirit-World Communication—The Teacher and the Minor Composer Find a New Champion—Belgian Baritone of Chicago Opera Company Sings in Milan—Those for Whom Nature Has Done Most Achieve Least, Declares London Musician

CONSPICUOUS in Germany's music world for many years now by virtue of his activities as Heidelberg's General Musical Director, and especially his Bach concerts, Dr. Philipp Wolfrum is now trying to effect what he considers a much-needed reform in the concert room. He would have the stage so screened or curtained that the performers could not be seen. For this reform he has been endeavoring to make propaganda in Berlin of late. His efforts have awakened little response, however, partly because of the difference of opinion such a project naturally would meet with, and doubtless still more because the public is in no mood just now to discuss such experiments. One Berlin writer on musical happenings thus comments on one advantage the plan offers: "Inasmuch as the public itself can scarcely be seen at many of the concerts given just now—notably when there is no singer in soldier's uniform on the program—it might be construed as merely an act of compensating justice, as the performers, too, would then be unable to see how few had come to hear them, and consequently discouragement could not then cripple their powers."

WHEN Edward Lloyd and Charles Santley reappeared on a London concert stage the other day to help swell the Belgian Refugees' Fund they had occasion to experience once more the never-failing loyalty of the English public to singers once taken to its heart.

The once widely celebrated tenor, who is now approaching his seventieth birthday, chose one of the favorite numbers of his old-time programs—"Lend Me Your Aid" from Gounod's "Queen of Sheba"—for his program number, and in his singing of it he recalled many a past triumph, we are told by the London press, by "the fervor of his delivery, the perfect clarity of his diction and the sense of style that distinguished the effort." His encore number was that relic of by-gone concert days, Clay's "I'll sing thee songs of Araby."

But, of course, Lloyd is only a callow youth of a veteran beside Charles Santley, for the basso-baritone of a record career—it is not yet four years since he sang his formal farewell—will be eight-one on the last day of this month. His program solo was a song of his own, "Son of the Ocean Isle," in which he showed plainly, it seems, that "he still retains no small measure of the vitality that was always his." Moreover, "hardly less astonishing were the point and humor with which he sang 'Simon the Cellarer' as an encore." Later in the program he joined Mignon Nevada, Emma Nevada's daughter, in Mozart's "La ci darem"—an incorrigible veteran of eighty-one singing "Don Juan" music!

—and this "afforded Sir Charles welcome scope for displaying the incomparable purity of his style."

Among many other contributors to the same program were Kathleen Parlow, the Canadian violinist, who is staying at her home in England this Winter, and Basil Sapellinkoff, the Russian pianist.

begins, which arrangement will thus keep him away from the Berlin Royal Opera for ten months! Whatever the explanation may be, the *Allgemeine Musik-Zeitung* limits itself to the comment, "One does not have to be a Chauvinist to breathe a sigh of relief at this news."



Igor Stravinsky and Maurice Ravel

Igor Stravinsky, the Russian revolutionary, whose compositions created a great deal of discussion in London last Summer, is little known as yet in this country and those who heard his "Fireworks" at one of the New York Philharmonic Society's concert a few weeks ago cannot predict any immediate popularity for him with American concert audiences. Maurice Ravel, the ultra-modern French composer, who is pictured at the right, collaborated with Stravinsky in orchestrating Moussorgsky's "Kovantschina," which was a feature of the Russian seasons at the Champs-Élysée in Paris and Drury Lane in London last Summer.

BERLIN'S erstwhile favorite tenor, the idol in antebellum days of the Berlin *Backfisch*, and many of her elders as well, has found it rather less comfortable than he had expected to be in the camp of a country with which his own country is at war. Although a Russian, Hermann Jadlowker, because of the favor he enjoyed in the eyes of his royal Prussian patron, was shown every consideration by the German authorities after the outbreak of the war and left free to continue his activities, as usual, at the Berlin Royal Opera.

Apparently, however, his great popularity has not been adequate to counterbalance the stigma of his nationality, though details have not been made public. It is decidedly significant that he has requested and has been granted a special leave of absence of several months' duration which will not expire until the day on which his regular leave of absence, provided for by his contract,

IT may have been only a tragic and almost uncanny coincidence, but for those who pin their faith to Sir Oliver Lodge and his researches in the spirit world it may have more significance. As the Paris correspondent of the London *Daily Telegraph* has it, a Paris musician whose wife is a professional violinist left for the front shortly after mobilization. His Christian name was Rémy. When he was taking leave of his wife he said to her, "If I go under I will try to let you know directly, before the official news reaches you."

During his long absence his wife scarcely touched her instrument, but the other day she took up the violin, feeling impelled to play a certain piece that her husband especially loved. She opened the case and two of the violin strings suddenly snapped. They were the D and E strings. "Ré and Mi" flashed across her mind, and she took it for the warning he had promised to try to give her.

The next day a War Office telegram notified her that her husband, Sergeant Rémy So-and-So, had been killed in action.

* * *

SO far from bursting upon an astonished world with brilliant ideas, most, if not all, of the greatest figures in the music world—notably Beethoven and Wagner—have attained to greatness only by long and arduous toil, writes Frederick Corder in the *Musical Times*, leading up to the general statement that those for whom Nature, or Heaven, has done most will achieve least. The child with the wonderful ear, who extemporizes and composes before maturity, rarely becomes a great man; never, unless some wise trainer takes him in hand betimes.

"But the majority of real composers, whether famous or obscure, begin by writing crudities so appalling that everybody but the experienced teacher declares that they have no 'gift' for music. Their ears, their brains, their industry, all have usually to be coaxed into being; sometimes this is a swift process, more often a very slow one. With no

two individuals is it alike. Very rarely do all three powers develop equally, and though I hesitate to assert that all men are capable of becoming great, I have never yet found a point in any man's capacity where you could say, 'Thus far and no farther.'

"There have been many composers who died before reaching maturity, very many who have been starved into abandoning their career; few of even the greatest have become famous until recognition was of no use to them. For the world naturally prefers to leave merit unnoticed until the owner can no longer profit by his fame; this is the nature of the commercial mind.

"The young composer, his training nearly completed, often begins life brilliantly—as brilliantly as any great master. The number that I have seen with simply glorious promise! You say, 'Why is it never fulfilled?' Don't ask me; rather wonder how it comes about that any composer, great or small, ever survives what he has to go through in order to achieve success in his lifetime. * * *

The English composer of brilliant beginnings ends them usually in teaching the pianoforte to school girls, as did César Franck. Some few achieve a loftier end—they became teachers of form and composition."

But Mr. Corder sees nothing ultimately depressing in such a destiny, after all. The teacher he describes as "the man who gives so much and receives so little, whose work the whole world relies on, yet never appreciates, who may be greater than the greatest that shines before the public, yet who ranks in critical esteem lower than the lowest"; while the minor composer is also championed as "the man who is scoffed at by all as a mere imitator and a thing of no account, yet who, fighting in the ranks and falling in the trenches, does more for his country than the glittering hero at the head who takes all the praise."

The first idea of the modern teacher, he points out, is to awaken the personal affection of his pupils; as to their respect, he knows that will come only if he deserves it. He strives first to arouse their enthusiasm, next their industry, and lastly, their intelligence. He knows that the 'conceit' of the young composer has no existence in fact; that the tyro's first crude attempts cause much more disgust to their creator than to his audience. The wise teacher cheers the struggler on, assists his stammering utterance, and never sneers; he leaves that to the critics, who may be trusted to do it to him all his life long—even as they did to Beethoven and Wagner.

"The student comes to his teacher as

so much china clay to the hand of the potter, to be moulded into porcelain of various grades, according to the capabilities of the material. The individuality gradually comes into being, but generally not till schooldays are past. Once away from the conservatory the young idea commences to shoot; the rising composer blossoms forth, to be quickly wilted and destroyed by the rigors of the climate. There is but one means of livelihood—he must become a teacher. Thus the Young Composer merges into the Sound Musician.

"After a score of strenuous years, during which he beats his wings against his cage till they drop off, he becomes resigned to his nobler calling, and when, be it by earnest endeavor or mere flux of time, he obtains some solid worldly position he is jeeringly styled an academic. Well, if it be academic to acquire merit and to pass it on to the next generation, he may accept the epithet with complacency. For Beethoven and Wagner could not have done more, and, as a matter of fact, did not do as much.

"Perhaps the minor composer is only like a single insect in a coral reef, adding his mite to the vast edifice in which, and for which, he lives and dies; nevertheless, he lives and dies in faith and love for his art, and again, could Wagner or Beethoven do more?"

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

ALBERT CARRÉ, for many years director of the Paris Opéra Comique, and latterly of the Théâtre Français, is now stationed with the French troops in Alsace. At Thann he arranged a midnight mass not long ago, the music for which was provided by the French soldiers, while the officiating priests were German Alsations. When M. Carré's wife, Marguerite Carré, went over to London from Paris the other day to sing at the Entente Matinée in aid of French and Belgian professionals of the dramatic and operatic world, she gave the "St. Sulpice" scene from "Manon" with the tenor Francell, Xavier Leroux conducting the orchestra.

* * *

THE aftermath of the recent Thomas Beecham controversy continues to provide food for underfed music columns in the English press. The critic of the *Manchester Courier* brought Mr. Beecham's wrath down on his head the other day by remarking that Frederic Delius was, of British composers of recognized standing, almost the best known on the Continent and the least known in England. To this Mr. Beecham, who has been a devoted champion of Delius's music, replied that Delius was the only English composer known on the Continent at all.

Now the Beecham rejoinder comes in for criticism, and quite justly so, at the hands of Ethel Smyth, whose "Der Wald," produced at the Metropolitan by Conried, had its *première* at the Berlin Royal Opera, and whose "Standrecht" ("The Wreckers") was produced by Arthur Nikisch at the Leipzig Municipal Opera.

"As some of us have for years been entirely dependent on foreign markets for whole-hearted pushing of our work, it is an elementary act of self-defence to protest against a statement as untrue as it is sweeping," writes Miss Smyth to the *Manchester paper*.

"Speaking for myself, and without dragging in past statistics, I will only mention that but for the war a sumptuous performance of 'The Wreckers,' with specially designed machinery for bringing the sea on to the stage, would have been given at Munich next month, and that the *première* of my new comic opera, accepted by the first director I showed it to, before overture, translation or orchestration were even begun, was to take place at Frankfurt on March 15. I may point out that these things do not happen to composers unknown abroad, and that I hear there is every intention, when later the psychological

moment shall have arrived, of going on with one at least of these enterprises.

"No one begrudges Mr. Delius the admiration and untiring support of Mr. Beecham; but those of us who have not been fortunate enough to light on such a champion in England, who but for appreciation generously meted out elsewhere would probably have relapsed long since into the silence of discouragement, set store by the position we have won for ourselves abroad, and cannot see it airily wafted out of existence without remonstrance."

Miss Smyth notes that Delius, though born in England, is not an Englishman, "and, great artist though he be, seems to me to have little or no spiritual affinity with the country of his adoption. For which reason, and because of his name, I do not think that anyone abroad looks on him as an English composer at all."

* * *

CONCERNING Robert Pollak, the Hungarian violinist, who was reported to have been taken prisoner by the Russians while fighting, the news now comes from his father that he was interned at the outbreak of the war while at Odessa on a Summer visit to Russia. He has been taken to Astrachan. Pollak, who makes Geneva his home and who bears the Government-bestowed title of professor, was heard in New York a year or so ago after a short tour of Canada.

* * *

ARMAND CRABBÉ, the Belgian baritone, who has turned up in Milan, was one of the stars of a recent gala performance at the Teatro Lirico. First he sang groups of Flemish and Walloon songs, and later he appeared as *Athanaël* in the third act of "Thaïs," to the *Thaïs* of Emma Vecla. J. L. H.

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To the Editor of MUSICAL AMERICA:

I wish to express my appreciation of the work being done by your paper, and of the work you are doing personally, to further the cause of American music. Your slogan may well be "Hear America First." Sincerely yours,

WARREN D. ALLEN,
Dean Conservatory of Music,
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San José, Cal., Feb. 10, 1915.

Plunket Greene, the Irish basso, became a singer because a football accident that incapacitated him for two years prevented him from entering Oxford.

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RETURNS TO CONCERT FIELD

Henriette Wakefield to Be Heard in Concert and Oratorio

Returning to the concert field this Spring is Henriette Wakefield, the contralto, who effected a successful re-entry as soloist this Winter with the New York Symphony Orchestra, Walter Damrosch, conductor, at one of its Young People's concerts at Carnegie Hall, New



—Photo by Hartsook

Henriette Wakefield, Prominent American Contralto

York. Miss Wakefield was a member of the Metropolitan Opera House for a number of years and there won favor in several rôles, revealing vocal ability and a talent for the lyric stage.

Miss Wakefield plans to be heard in concert and oratorio during the remainder of the present season and also during the entire season of 1915-1916. She has prepared a repertoire which includes all the important oratorios and also has a large song repertoire at her command.

American Numbers Prominent in Middletown (Conn.) Concert

MIDDLETOWN, CONN., Feb. 20.—The Middlesex Musical Association gave its third concert on February 11, assisted by the following soloists: Mme. Sidonie Spero, soprano; Regina Hassler-Fox, contralto, and William Wheeler, tenor. The New York Festival Orchestra, Franz Kaltenborn, conductor, was the assisting organization. Mr. Kaltenborn also contributing a solo. The program was de-

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cidedly attractive, including a song by Charles G. Spross, who presided as accompanist. His "I Know" was well sung by Mme. Hassler-Fox. The chorus, under K. P. Harrington's direction, did good work, and Mr. Wheeler sang Hadley's "The Fairies" and Bruno Huhn's cycle, "Love's Triumph" finely. Mme. Hassler-Fox won repeated recalls with works by Grainger, Meyerbeer, Spross and Bauer, adding Oley Speaks's "Morning" as an encore. Helen Wilson was a satisfying accompanist.

KNEISELS' WESTERN TOUR

Six Cities Visited During February by Famous Organization

The Kneisel Quartet is now on tour in the West, this being the third extended trip these musicians have made during the season. Owing to the various series of concerts in New York, Boston, New Haven and other cities in the East, the quartet is somewhat limited in the possible engagements that can be accepted at any great distance from New York. The engagements for the present tour are February 16, Appleton, Wis.; 17, Urbana, Ill.; 19, Grand Rapids; 23, Kansas City; 24, Kirksville, Mo.; 25, St. Louis.

Mr. Kneisel is placing again on his programs this Winter, after an absence of some years, Smetana's autobiographic quartet, "Aus Meinem Leben," and everywhere it is being enthusiastically received. This quartet will be heard several times on the present tour, and with it one of Percy Grainger's delightful folk-settings, "Molly on the Shore."

One more short trip will be made by the Kneisel Quartet in March, when the final concert of the Chicago series will be given and single engagements in Cleveland and Fredonia, N. Y., will be played. The bookings for next year have already begun.

CADMAN'S TOUR ON COAST

Composer and Tsianina Redfeather in Indian Programs

Charles Wakefield Cadman, with his Indian vocal illustrator, Tsianina Redfeather, leaves on February 17 for the Pacific Coast, where he will present with the Indian singer his unique "American Indian Music-Talk." The first date is at Phoenix, Ariz., a return engagement. While in that city Cadman will go over his new piano sonata in manuscript with Claude Gotthelf, the young artist and pupil of Lhévinne, who is to play the work at the Congress of American Music next June in Los Angeles. From Phoenix Tsianina and Cadman journey to Los Angeles, where they fill two dates, the Friday Music Club on February 26 and the Behymer Philharmonic Artist Course at Trinity Auditorium on the 27th. They will also play at Riverside, Eureka and Long Beach, Cal., and are likely to fill some dates left vacant by Lhévinne under Manager Behymer's direction. They return to Denver on March 20.

The two Indian folklore exponents will make a short Eastern and Midwestern trip in March and April, but will not come to the Atlantic seaboard or New England till this Fall, when it is expected an extensive tour under J. C. Wilcox, of Denver, will be arranged for.

Bispham to Sing American Program for Club's Biennial

Charles Wakefield Cadman, chairman of the Congress for American music programs in connection with the forthcoming biennial of the National Federation of Musical Clubs at Los Angeles next June, has received word that the eminent baritone, David Bispham, has consented to sing an all-American program.

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The accompanying illustration shows the New York teachers' class of Mrs. Dunning, which comprises the following, reading from left to right: Rear row, Mrs. Elizabeth Balliet, Elizabeth Torrey, Dora Chase, Vernetta Chusman, Jessie Banks. Front row, Rita Lelover, Josephine Bower, Mary Fairlamb, Emma Denison and Mrs. Carre Louise Dunning.

NEW IRISH ROMANTIC
OPERA TO BE HEARD

Ward-Stephens, the Composer of "Glendalough," Which Will Be Produced in Boston

In order that the American public may have an authentic portrayal of Irish character, wit, humor and legend in operatic form and drama the officers of the American Irish Players Company, recently organized, has announced a plan to produce a series of operas and plays. The first of these will be an Irish romantic opera, "Glendalough," the music of which is by Ward-Stephens, the American composer, and the book by Edward A. Paulton and Charles Bradley.

The company being gathered to interpret this romantic music drama will include the names of many of those who have won distinction in the operatic and concert realm. The première will take place in Boston next month and the opera will be presented in other large cities later.

Ward-Stephens has provided a musical score of many engaging qualities. Several concerted numbers and recitative passages as well as the solos show a fine command of operatic writing.

Class Meetings for Piano Pupils Used by St. Louis Teacher

ST. LOUIS, Mo., Feb. 14.—The St. Louis pianist, Ottmar Moll, is devoting considerable time to the development of the idea of class meetings for his pupils. During the teaching season informal recitals are given twice a month in the

auditorium of Henneman Hall. At these recitals the work of the participants is publicly criticized by Mr. Moll, and the various features of piano technic and interpretation touched on are developed in impromptu talks. These class gatherings are open to the public and are well attended, particularly by the younger teachers of St. Louis. During Mr. Moll's four years of study with Stepanoff in Berlin he found the class recitals one of the most interesting and valuable features of her work.

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Very truly yours,

EUGENE R. TAPPEN.

East Orange, N. J., Feb. 10, 1915.

Mignon Nevada, daughter of Emma Nevada, the American soprano, was one of the soloists at a recent Chappell Ballad Concert in London.

GERMAINE
Schnitzer
Pianist

BOSTON HERALD—It is not extravagant to say that Miss Schnitzer is indeed an extraordinary apparition in the world of pianists.—Philip Hale.

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FLAWS IN MUSIC SYSTEM OF AMERICA'S PUBLIC SCHOOLS

Teachers of Public School Music Not Equipped for Work by Training or Inclination—Not Enough Time Devoted to Individual Student—Musical Appreciation Shelved for Study of Singing

By EMMANUEL D. KING, A.M.

[Second Article]

WITH full knowledge that my words may bring down an avalanche of criticism, especially from those educators who are undoubtedly trying their best to develop public school music and to place it on a high level of achievement, I nevertheless maintain that music study as it obtains at present in our schools is inefficient in accomplishing the primary object of all music-education, which is to foster an appreciation of good music. Furthermore, it is my candid belief that, under the present conditions, music in the system of public education fails to justify itself. I shall attempt to set forth my grounds for such an opinion.

In the first place, it will be admitted that if mathematics is to be taught, it will become necessary to engage a teacher of mathematics, that if German is to be taught, it will devolve upon the authorities to engage a teacher of German. When music is to be taught, however, a teacher is frequently engaged who is versed in arithmetic, in spelling, in sewing, in physical culture, in drawing but not in music. The school committees evidently proceed on the ground that music is an art open to every Tom, Dick and Harry that says so, and that their teachers, by a divine sort of dispensation, are exempt from the ordinary routine of music study.

The only other alternative in viewing the attitude of the authorities is to come at once to the opinion that the latter do not consider music a sufficiently important subject to require specially trained teachers in that branch. Hardly one teacher out of ten in the elementary schools is fitted either by training or inclination to teach the subject, and the same in a somewhat less degree holds true of the music instructor in the secondary schools. The reason for this is that the profession is not considered sufficiently attractive by the better type of

musician, who enters the more lucrative employment of the concert stage or private teaching. Thus the very best and most representative musicians refuse to become connected in any way with public school music.

Hacks of Music Profession

What is left is the group of the mediocre or the wholly unfit, and from these groups, in most cases, is recruited the music teacher of the public schools. They are the hacks of the profession and usually endowed with but a tithe of what they ought to know; unenthusiastic and half trained, the musical training of the rank and file is entrusted to them. No wonder that the people prefer rag-time. It will be claimed that these instructors must first pass an examination in the various branches of music before they can expect to teach. In answer to this I would like to say that the passing of a hundred examinations of the sort that are given will not prove real musicianship.

The second feature in popular music-education which should be criticized is the current method or methods of teaching the subject in the schools and the evils embodied therein. With few exceptions all that is implied in popular music-education may be expressed simply by the word vocalization, including the singing of exercises and the meaningless repetition of songs more or less familiar to the pupils. It is to this end that the entire elaborate machinery of public education in music is put into play—seemingly a cannon is needed to kill a mouse. If there is any advantage in such a scheme, it is that the students may have learned some good vocal music in a permanent manner; in the vast majority of cases, however, this never happens.

Ask any child what he derived from his music at school and he will shrug his shoulders. He will tell you that for twelve years his teachers made him skip through vocal hoops, but that at the end of this period he found himself totally wanting in the appreciation of music which his music-education should have brought to pass, and that his teacher, too intent upon the mechanical side of things, never considered it necessary nor perhaps knew that it was necessary to enlighten the pupil as to the beauties of music and to foster the desire for those beauties. He will tell you that music means no more to him than the sol-fa system and the "Pilgrim's Chorus." He has never heard of Beethoven or Bach, and Chopin and Schumann are as a void unto him; his mind has been trained, according to the school reports, in the

subtle intricacies of scale construction and the intervals, but his soul is still left famished as far as music is concerned. He will inform you that he left school at the end of the allotted time with no stirring conception of the rhythmic and melodic wonders of music, and with no great enthusiasm for the art, but poorer than ever in this direction, and buncoed by a fantastic vocal hocus-pocus which imagines that vocalizes and the "Anvil Chorus" constitute the Alpha and Omega of music-education.

Reports versus Actuality

To the reader who is anxious to determine for himself what is actually being done in the schools, nothing will prove so illuminating as to compare the official reports of music study with the facts of the case. He will find that on paper the children are being taught to use their voices correctly and that ready recognition of tone and rhythm, key signatures, singing from dictation, construction of major and minor keys, intervals and triads, are as the A, B, C to them. When the reader examines the actuality, he will find that under the present conditions it is impossible, even with the best teachers, to teach all these things and to teach them well.

He will discover, for example, that the entire time allotted to the child for the accomplishment of this formidable program is one hour per week for the school year. This does not mean that each and every student obtains one hour of music instruction per week, for the fact is that this one hour per week must be divided between thirty and usually more pupils. By the simple process of dividing these sixty minutes per week by the number of students in the class it will be observed that each student has two minutes or less of individual instruction per week. In one school year of forty weeks he will have enjoyed but eighty or less minutes of instruction in music—a disproportionately small amount in view of the schedule imposed. When the conclusion is reached that these precious eighty minutes have been frittered away on vocalizes and in most cases stale songs, the faults of the scheme will make themselves quite apparent. All that the student has to show for his eight or twelve years of music instruction is the fact that he may be able, and I am not quite sure of that, to make a distinction between a "sharp" or "flat."

Too Much Stress on Singing

Another factor of great importance which contributes to the unsatisfactory condition of school music is that prac-

tically the entire attention of the students is forced upon singing, and hardly any upon listening. In other words, with a few exceptions in the West from which we may hope great things, music appreciation has been sadly neglected. The child should have ample opportunity to listen to the best music, instrumental as well as vocal, for only in this way can an enduring love for the art abide. He should be taught to listen as well as to sing. Of the two, it is my impression that the former is vastly the more important. There are splendid mechanical means for bringing the greatest music of all times to the very class room. Why is no advantage being taken of these useful instruments?

To summarize briefly, then, the defects of the present method of music-instruction may be enumerated as follows: First, the teacher of music, especially in the elementary schools, is in most cases equipped neither by training nor inclination to teach this most difficult subject, requiring as it does many years of close study, and being in itself a highly specialized branch of education. The second defect is to be found in the system itself, at once imposing an elaborate schedule, and at the same time unwilling to devote sufficient time to each student, for this proper advancement in the subject. Lastly remains the fact that education in music has been altogether too one-sided in that the attention of the student is directed only towards correct singing, and that from this method of study alone he will not be induced to form a desirable attitude towards the art, and that in the last analysis he will be found deficient in the desire to form a closer acquaintanceship with it. Inasmuch as this should be the primary object of all music education, it will be recognized how far the present régime is from attaining that very practical ideal, either in theory or in the results achieved.

That the position of orchestra leader at Sherry's, New York, yields, directly or indirectly, more than \$10,000 a year is the assertion of the wife of the leader, Leowald Erdody, who asks \$50 a week alimony, pending trial of a suit for separation. Mrs. Erdody states that her husband receives \$5,000 a year from Sherry's and that he has numerous wealthy clients from whom he derives an income of more than \$100 a week for furnishing music in their homes.

Robert Pollak, the Austrian violinist, of Geneva, who was heard in New York a couple of years ago, is now a prisoner of war in Russia.

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(Signed) Josef Stransky,
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DEMAND FOR BEST OF MUSIC IN GREENVILLE

A Winter of Musical Plenty for the South Carolina City—Its Hospitality to Worthy Concert Attractions

GREENVILLE, S. C., Feb. 20.—Greenville has had a feast of excellent music this Winter and, while the city has never been noted as a music center, yet there is every indication that its musical taste is steadily growing. The public asks for the best the city can afford and cheap music is being discounted.

As an example of the class of concerts we have been having, mention may be made of the following who have appeared here within a short while: Kneisel Quartet, Reed Miller and wife, Frederick Wheeler, Jenny Dufau, Enrico Aresoni and Martin Bruhl and the Zoellner Quartet. All drew large audiences that were appreciative of artistic merit. "Il Trovatore" has also been given by a capable company.

Greenville is situated near Atlanta, so that many music-lovers from this city attend the "Grand Opera Week" there, given by the Metropolitan company. Another great advantage we possess is our proximity to Spartanburg, where each year the South Atlantic Music Festival is held. It would seem that the entire Southland is awakening to the cultural value of the finest of the fine arts—music. Advancement is seen on every side.

Valuable assets to the city are the music departments of the Greenville Woman's College, under the leadership of Prof. Charles Poston and that of Chocoma College, under the direction of Dr. and Mrs. H. H. Bellamann. These departments train many young women in music and send them with higher ideals to all parts of the State.

A music club, composed of women in the city, does much work each year in studying different musicians and their work. G. A. B.

Gabrilowitsch and Beatrice Harrison in Albany Recital

ALBANY, N. Y., Feb. 10.—Ossip Gabrilowitsch, pianist, and Beatrice Harrison, violoncellist, gave the third of the Franklin subscription concerts last night in Harmanus Bleeker Hall. Gabrilowitsch played with consummate technique and interpreted his music with wonderful fidelity and warmth of feeling. Miss Harrison, with her instrument so rarely heard in solo work, proved a delight. Marie Smith was her accompanist. W. A. H.

Calvé Sings for Red Cross and Makes Début in Vaudeville

Mme. Emma Calvé gave her first New York recital in a long time on February 18, when in Aeolian Hall she sang for the benefit of the Lafayette Fund and French Red Cross. On her program were many of her favorite numbers, including the "Carmen" Habanera, Gounod's "Stances de Sapho," Lalo's "L'Esclave," Martin's "Plaisir d'Amour," Deroude's "Le Clarion" and several folk songs. Her art and her tempera-

Eleanor Spencer Plays with Four Symphony Orchestras

Gifted American Pianist Has Won Exceptional Success During Two Seasons in Her Native Land

IT is not often that an American pianist wins the measure of success that has been accorded Eleanor Spencer, who is now making her second concert tour in the United States.

Miss Spencer's long residence in Europe, where she appeared in concert

Spencer, to appearances in one season as soloist with four leading symphony orchestras. This year she played the difficult César Franck "Variation Symphoniques," with the New York Philharmonic, Josef Stransky, conductor; the Schumann A Minor with the Cincinnati Symphony under Dr. Kunwald; the Liszt E Flat Major Concerto with the Minneapolis Symphony, under Emil Oberhofer, and the St. Louis Symphony with Max Zach conducting. The press in all these cities has spoken highly of her playing and have praised her musicianship.

Miss Spencer returned to New York last week after her Western tour. Her St. Louis appearances on February 5 and 6 as soloist with the orchestra were made on her way back from the far West. She left New York shortly after Christmas, stopping in her native Chicago for a few days. While there she played a highly successful recital on January 7 at the home of Mrs. A. A. Sprague before a distinguished audience. Proceeding West she appeared in Minneapolis on January 10, the following evening giving a recital at St. Mary's Hall at Faribault, Minn. Here she offered a Scarlatti Pastorale and Capriccio, his A Major Sonata, Beethoven's "Appassionata," several movements from Bach's D Minor English Suite, Mendelssohn's "Variations Sérieuses" and shorter pieces by Chopin, Debussy, Arensky, closing with Liszt's "Au bord d'une source" and his Eighth Hungarian Rhapsody. Her performances were much admired at this recital.

Though she had no intention of appearing in public there Miss Spencer went next to Kansas City, Mo., where several receptions were held in her honor. St. Louis was the stopping point between that city and New York. Miss Spencer is now in New York, where she makes her headquarters while in America. She had been intending to devote next season to touring in Europe, but will probably be obliged to alter her plans and make a third American tour instead.



Eleanor Spencer, the Gifted Pianist, Who Has Won Favor as an Orchestral Soloist This Year

on the completion of her study years, was terminated last year. She came back to her own country in the Fall of 1913 and made her New York debut in November in a Carnegie Hall recital. She was immediately recognized as a young artist of splendid qualifications, a pianist of serious inclinations who had something worth while to offer her audiences. Her other appearances also brought her much praise.

After spending the Summer abroad she returned here last Autumn and has put to her credit some notable performances again this season. Few of the younger pianists can point, as can Miss

ment are magnetic as of old. She was assisted by Mr. Gusikoff, violinist. Last Monday Mme. Calvé made her vaudeville debut at the Palace Theater, New York, singing familiar operatic arias. It is said that she has been engaged to appear fifteen weeks in vaudeville for \$45,000.

Receipts of Damrosch "Ring" Recitals Go to Relief Fund

The Vacation War Relief Committee has accepted the offer of Walter Damrosch to donate to the fund the receipts of his six explanatory recitals on Wagner's "Nibelungen" Trilogy. These recitals will be given at Aeolian Hall at 3 o'clock on the following afternoons: March 10, "Rheingold"; 12th, "Walküre"; 17th, "Siegfried," Act I; 19th, "Siegfried," Acts II and III; 24th, "Götterdämmerung," Act I; 26th, "Götterdämmerung," Acts II and III. The Vacation War Relief Committee serves the double purpose of helping the unemployed in this country and at the same time help the victims of the war in Europe.

Toledo Singers in Excellent Production of Operetta

TOLEDO, Feb. 16.—A crowd that packed the Auditorium Theater on Monday night enjoyed an excellent presentation of "A Nautical Knot," an operetta by Rhys-Herbert, given under the auspices of the Luther Leagues of Toledo. Frank E. Percival was the musical director. The audience liked the lilt and swing of the melodies and the comedy of the character Bill Salt, played by George W. Smith. Gertrude Cominator did excellent work in the prima donna rôle of Julia. Other members of the cast were Marian Caines, Dr. William Penske, Wil-

SAN ANTONIO HEARS ITS ORCHESTRA AND CITY BAND

Claassen Players in Strong Program—Various Organizations Supporters of Municipal Concerts

SAN ANTONIO, TEX., Feb. 16.—It was stated in the local press that it was doubtful whether any concert to be given by the San Antonio Symphony Orchestra, under the direction of Arthur Claassen, will excel the third one, which was heard on February 10, and this quotation reflects the general current of opinion. The program was conspicuous for the high class of music played.

The opening Italian Symphony of Mendelssohn thoroughly aroused the enthusiasm of the audience, and the second number was the first of the kind in San Antonio, Elsa Sternsdorff playing Liszt's Hungarian Fantasie with the orchestra. Miss Sternsdorff's brilliant playing displayed perfect poise, and the insistent applause caused her to respond with Liszt's "Gondoliera Venezia." Miss Sternsdorff recently returned from a trip abroad, where she was for six years a pupil and assistant of Ansgore of Berlin.

Jean Sibelius's "Valse Triste" received very effective interpretation. Zulime Herff gave the "Samson and Delilah" aria, "My Heart at Thy Sweet Voice," in which the effect of her pleasing contralto was heightened by her personal charm. The much enjoyed closing number was an excerpt from Massenet's "Le Cid." There was much praise for Mr. Claassen's mastery of the compositions played, his skill in conducting and his artistic interpretations. A feature of the matinee concert, given mostly for the benefit of the city's music students, was found in the explanatory talks about the compositions by Alois Braun.

Emile Goetze, accompanist for Louise Llewellyn, visited San Antonio a few days since and graciously gave an attractive impromptu recital for a few friends.

Maurice Matthews, violinist, and Muriel Matthews, singer, were recently heard in a pleasing recital at the St. Anthony Hotel. Mr. and Mrs. Matthews, who are from the New England Conservatory of Music, have been in San Antonio only a few months, but are recognized as musicians of high attainments. Ruth Bingham played the accompaniments capably.

The first of the Municipal Band concerts was given on the afternoon of February 14 at San Pedro Park, before a large crowd which was delighted with the fine program. This is the first purely municipal band concert in the city for over fifteen years, and it was the direct culmination of the efforts of W. H. Smith, who is the conductor. The recent action of the Rotary Club and Hotel Men's Association in subscribing a goodly sum of money for a series of twenty concerts, providing the city would appropriate a like amount, brought the necessary action from the city council C. D. M.

Plan Contest to Select Rhode Island's Federation Artists

PROVIDENCE, R. I., Feb. 10.—A State musical contest is being planned here to be held before March 15, to choose three representatives from Rhode Island's musicians to compete with representatives of other Eastern States for a place on the program of the National Federation of Musical Clubs at Los Angeles in June. Mrs. C. L. Harris, vice-president for Rhode Island of the Federation, is in charge of the contest, and one vocalist, one pianist and one violinist will be chosen by a jury here. G. F. H.

Max Reger's Variations and Fugue on a Theme by Mozart recently had its first performance at a Wiesbaden concert.

Ben Whitman

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FIVE MONTHS' TOUR FOR MISS NIELSEN

Prima Donna to Sing During Spring and Summer in South and West

WHAT is probably the largest contract of the kind ever made was closed last week when Alice Nielsen, the prima donna soprano, formerly of the Boston Opera Company, was engaged for a tour of five months through the South and West. Miss Nielsen will tour under the direction of Charles Harrison of the Redpath Musical Bureau, which made the arrangements through her manager, Charles L. Wagner.

The season will begin April 15 with a concert in Jacksonville, Fla., and the tour will include what is known as the Chautauqua circuit. Miss Nielsen's company will include a violinist and a pianist.

Miss Nielsen will be supplied with a private car for the entire tour. The Pullman used will be named the "Alice Nielsen" and it will be the home of the talented singer for five months.

This is the most comprehensive tour of the kind ever attempted and Miss Nielsen will be heard in many places where she has never before appeared. Practically all of the concerts have already been arranged for, although there are still a few open dates which will be filled before the tour begins.

Starting in light opera several years ago Miss Nielsen has had an interesting career conspicuous because of her many successes. She accomplished a thing which has rarely been done and that is to go from light opera into grand opera and do it successfully.

A voice of peculiar natural beauty and charm has been a tremendous factor in her operatic and concert career. She has sung in grand opera in all of the important opera houses in this country. For the past two seasons she has toured America in concert and with conspicuous success, securing hosts of re-engagements.

She is planning for one of the most extensive concert tours next season



Alice Nielsen, the Prima Donna Soprano, Who Has Been Engaged for an Important Concert Tour

after the close of her Chautauqua engagement. She will thus have very little leisure between now and the Spring of 1916.

Her programs during the Chautauqua tour will include many songs in English, among them some novelties as well as some of those in which Miss Nielsen has been heard often before.

Nikolai Sokoloff in Metropolitan Opera Concert

Nikolai Sokoloff, the Russian violinist, was the visiting soloist at the Metropolitan Opera concert last Sunday night. He played Chausson's beautiful "Poème" excellently and later won a good deal of applause with the Wagner-Wilhelmj "Prize Song" and Saint-Saëns's "Hava-

naise." Anna Case essayed the enormously difficult "Casta Diva" air with reasonable success and achieved better results with Rubinstein's "Es blinkt der Thau," Schumann's "Rösel ein" and Spross's "World in June." The other soloists of the evening were Paul Althouse, who gave the "Ingemisco" from Verdi's "Requiem" and a "Tosca" number, and Arthur Middleton, whose offering was the "Largo al Factotum." Speaking of Verdi's "Requiem" one is moved to wonder why this noble work cannot be given some Sunday night to vary the monotony of the customary concert. Mr. Toscanini does it incomparably. H. F. P.

DETROIT INDIAN RECITAL

Miss Clark and Mrs. Park in Admirable Program for Church Union

DETROIT, Feb. 18.—Sophie Clark recently gave a program of Indian and Philippine music before the Woman's Union of the North Presbyterian Church and their friends. She made a sensation with these songs, which she sings in several Indian dialects, while the beauty of the native themes in American composition was revealed in the works of Farwell, Cadman, Lieurance and others. The audience gave the accompaniment, a clapping of the hands, for the Filipino song of general happiness.

Miss Clark was assisted by Mrs. James Stanton Park, who gave a talk on primitive music in which she praised the work of MUSICAL AMERICA and the Wa Wan Press. She also played the accompaniments and the beautiful "Dawn" by Arthur Farwell, founded on the same themes as some of Miss Clark's songs. Mrs. W. W. McLennan presided, and among many guests was Mrs. Ferry, curator of the State Museum at Lansing, who heartily endorsed the work of Miss Clark and Mrs. Park. E. C. B.

DETROIT, Feb. 18.—The seventh morning concert of the Tuesday Musicales was held February 16 at the Century Building. After an interesting paper by Mrs. F. B. Stevens on current musical events, Miss Alma L'Hommedieu sang "L'Insana parola" from "Aida" in an artistic manner. Miss L'Hommedieu has a pleasing soprano voice, which she handles well.

Miss Thelma Newell, a young violinist from Ann Arbor, Mich., played splendidly "Scenes de la Csarda," by Hubay. Miss Newell's technique is brilliant and clean cut and her tone pure and round. Miss Elizabeth Bennett contributed a most unusual group of Chinese songs by Frances Allitsen, "Four Songs, the Odes of Confucius." This group is well suited to Miss Bennett's voice and her interpretations were most convincing.

The closing number on the program was decidedly a treat for the club members. The B Flat Minor Concerto of Tchaikowsky was played by Georgia Richardson Baskerville, with Mrs. Cragg at the second piano. Mrs. Baskerville's technique is nothing short of marvelous; clear, even and under perfect control. Her tone is deep and rich; sympathetic or passionate, as occasion demands, and always masterful. Mrs. Baskerville's interpretation of this concerto showed a rare musical temperament and a brilliant mind. Miss Cadwell and Miss Lydecker played excellent accompaniments for each performer. E. C. B.

MME. ZEISLER IN BOSTON

Pianist Appears There After Long Absence and Plays Inspiringly

BOSTON, Feb. 20.—After too long an absence from Boston Fannie Bloomfield Zeisler, the pianist whom Leschetizky catalogued one day by the exclamation, "my electric wonder," played before a very interested and enthusiastic audience in Jordan Hall.

Mme. Zeisler showed the old fire and vividness and mastery which have long since won her the enviable reputation of one of the greatest pianists whom America has yet produced. She played Beethoven's "Appassionata" Sonata with a breadth and a passion which it seldom has had when played here of late years. She interpreted with equal sympathy small pieces of Mendelssohn, Beethoven, Schubert, Weber, Chopin. The program had romantic color, and it was presented in that spirit. The compositions were thrice familiar, but when such music is interpreted in such a vital manner it stands the test of years exceedingly well. Mme. Zeisler was stormily applauded and added to the program.



TENOR

THE RECITAL SENSATION OF THE NEW YORK SEASON

Duet Singing

GEORGE HAMLIN CHRISTINE MILLER

(AEOLIAN HALL, FEB. 16, 1915)



CONTRALTO

Mr. Henry T. Finck said in the New York Evening Post:

A few years ago two of the most eminent German singers gave a recital, in Carnegie Hall, of duos, including Brahms's superb "Edward," which is equal, if not superior, to any of his solo songs. The effect was thrilling. Opera-goers remember with equal pleasure the delightful singing of the letter duo in Mozart's "Figaro" by Emma Eames and Marcella Sembrich. The public enjoys duos immensely; why, then, are so few opportunities provided to hear them?

It is to be hoped that the joint recital given in Aeolian Hall yesterday afternoon by Christine Miller and George Hamlin may help to set the fashion for the more frequent singing of duos.

Mr. Richard Aldrich in the New York Times said the next morning:

Something out of the ordinary in the way of song recitals was offered by Miss Christine Miller and George Hamlin in a concert which they gave together yesterday in Aeolian Hall. Besides the selection of solo songs which each offered, a considerable part of their programme consisted of duets. The public performance of vocal duets is so uncommon at this time as to offer in itself almost a new experience.

Several of the duets were in themselves beautiful. This may be said of the first of two by Schubert, "Nur wer die Sehnsucht Kennt"; though the verses are a curious choice for setting as a duet, the music conveys

their spirit and mood. The other, "Licht und Liebe," while it has melodious charm is less distinguished. There is in Saint-Saëns's duet, "Le Soir descend sur la Colline," a certain richness of sound, an ingenuity of treatment that make it highly effective; not quite so much can be said for the first of the two duets, "Trost" and "Agnes," by Robert Kahn. And they sang at the end of the programme Brahms's "So lass uns wandern."

Miss Miller's contralto and Mr. Hamlin's tenor voice are a fortunate combination, and the combination is especially fortunate when the voices are controlled by so much musical feeling and intelligence and such a unanimity of sentiment as were shown by the twain. Their performances were truly artistic.

Miss Miller and Mr. Hamlin can be engaged for these recitals or separately through Messrs. Haensel and Jones, Aeolian Bldg., New York

SECRET OF MCCORMACK'S HOLD ON HIS AUDIENCES

"I Try to Put Myself in Their Place," Says Famous Tenor, "and Never Take It for Granted That They Know Less Than I Do"—Popularizing "Lieder" Classics with English Translations.

THE memory of an interesting incident observed at the John McCormack recital, a week ago Sunday, was still fresh in the mind of the interviewer when he called on the distinguished Irish tenor at his apartment in a Fifth Avenue Hotel, one afternoon last week.

A party of four young people had sat in the row in front of the MUSICAL AMERICA man at the recital. There were two girls and two men. They sat in rapt attention through the Beethoven number and the first group of songs; then came the encores, one of which was "Mother Machree." It was sung in an inimitable and irresistible manner. One of the young men in that party cast a furtive glance at his companion and brushed away a tear—McCormack's singing of the song had reached his heart.

Thus the first question of the interviewer was, "How do you weave the spell over your audience?"

"The secret lies in the personal equation," replied Mr. McCormack. "I try to put myself in the place of my audience. I feel I am one of them and not a bit better than any one of them. It is only by accident that I happen to have a voice and to be able to sing. I never take it for granted that the public as represented by my audience knows less than I do. This talk about educating the public as to what kind of music it should or should not like annoys me. There is no use in trying to force any particular kind of music down the throats of the public. Give them the kind of music they like. I always learn something from my audiences."

First Appeal to the Heart

"I endeavor to make my appeal to the hearts of my audience, not to their heads. If I can touch the heart, I am sure to reach the head in time, and soon enough too."

"Why do I sing almost everything in English? Because this is an English speaking country and if I sing a song by a German or French composer in English my audience understands it and appreciates it. As a matter of fact where does a ballad end and a lied begin. At least one half of the popularity of the popular ballad of the day lies in the words, after which comes the melody. If



John McCormack and His Concert Party in the Dining Car of the Oriental Limited. At Table, in Background: Left, Manager Charles L. Wagner. Right, Mr. McCormack. In Foreground: Left, Edwin Schneider, Accompanist; Right, Donald McBeath, Violinist

the many beautiful songs of Schubert and Schumann were sung to English speaking people in English they would become popular in the best sense of the term.

"For example, the first song in the second group on my program, a week ago Sunday, 'The Singer's Consolation' by Schumann, has the sort of words that appeal and a perfectly beautiful melody. It is the kind of a German song which would become popular with English speaking people in this country if sung oftener in English. It is one of a number in the Max Heinrich edition which has some wonderful translations by Alice Matullah. As a rule I am obliged to sing Italian arias and songs in Italian because there are no good translations."

Art in Ballad Singing

"To my mind it requires just as much art to sing a ballad properly as it does to sing a great aria. I have given as much careful study to the folk songs I have introduced in my programs as I have to what are considered much more pretentious compositions. I have just come across some new melodies in folk song style to which I will set words and some of these I will bring out next season."

"I remember I used to be excessively nervous when I sang in concert but I cured myself of that. An old chap said to me once, 'There isn't a man in your audience who wouldn't be up where you are if he could sing as you can, so why be nervous about it?' I thought it out and the more I thought about it the more

simple it seemed to be, so I made up my mind that facing my audience was like meeting a lot of old friends, and it worked. I am not nervous any more."

"I find my audience sympathetic. Why? Because I assume that attitude toward them. My attitude is one of appreciation. It pleases me if I please them and I appreciate their applause. I remember my first appearance in San Francisco. It seemed as though every one in the audience was 'from Missouri' and I had to 'show them.' By the time I finished there was the greatest enthusiasm."

Feathered Vocal Artistry

At this point little Gwendolyn, the youngest of the two charming McCormack children, came in followed by Mrs. McCormack and Cyril, the boy of eight, and announced it was time for tea. The hearty mountain canary, a Christmas gift to Cyril, and now a rival of the tenor in the McCormack household for vocal honors, began an exhibition of 'perfect vocal art,' according to Mr. McCormack and the interview was at an end.

If the war continues Mr. McCormack and his family will take a place in the country near New York for the Summer. Mr. McCormack is exceedingly fond of tennis and will practically live out of doors after the close of his tour. He will have sung in more than ninety concerts this season and will have covered the country thoroughly, having had three and four return engagements in some cities.

D. L. L.

MARCELLA CRAFT IN NEW YORK HEARING

American Singer Makes Profound Impression in Début Before Rubinstein Club

By presenting Marcella Craft in its Waldorf-Astoria musicale of February 20 the Rubinstein Club stole another march on other New York organizations in the matter of giving the Metropolis first hearings of American singers with fame won in Europe. This spirit of recognition for native musicians was embodied in a brief talk by Mrs. W. R. Chapman, president, who declared:

"I want to stand up for artists made-in-America and especially those taught in America. We honor Miss Craft for the fame she has won abroad, and we are glad to have singers without a Metropolitan Opera House label, or without any opera house label, as long as they are good artists. Twenty-eight years ago the Rubinstein introduced an American artist as its first soloist (Maud Morgan, then a slip of a girl), and I trust the club will continue to do so after I'm gone. Our April concert program will be made up entirely of American works, many of them dedicated to the club. I would like to see American composers represented in the Made-in-America exposition."

Absolute was the success of Miss Craft in this New York début. The importance of brains as an asset of a singer finds a perfect exemplification in the artistry of Miss Craft, who, using the voice as a vehicle, goes to the very heart of human feeling in her interpretations. Such was her exposition of four of *Madama Butterfly's* arias—the entrance, the "Un bel di" and the song and farewell to the baby. In concert costume and with but the aid of improvised footlights to illumine her fleeting facial expression, she delivered these arias so graphically as to make her hearers visualize the scenes as they are enacted in the opera. Admirable in another vein was her delivery of four old airs in Italian. Her group of American songs included "June" by her friend, Mrs. H. H. A. Beach, who was in the audience. A splendid achievement was her singing of Woodman's "My Heart Is a Lute."

Further excellent offerings were the Saint-Saëns Rondo Capriccioso of Valentina Crespi, the young violinist, and her artistically played set of pieces, with an added "Liebesfreud" of Kreisler. Richard Epstein was her able accompanist. Vivian Gosnell, bass-baritone, and Bidkar Leete, pianist, also provided effective numbers.

K. S. C.

As a result of his success at the "Moments Musicaux" on Friday, February 5, Umberto Sorrentino, the Italian tenor, has been engaged to sing at a concert at the Hotel Astor, New York, on February 20; at two private musicales in New York, on February 23 and 27, the latter being at the home of Pierre Tartoni, the French painter.

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HOW BERLIOZ DISMISSED AN UNWELCOME VISITOR

HE (Berlioz) liked the piano but little; perhaps because he could play it only with one finger. Regarding the piano, writes Theodore Lack, in *The Etude*, I cannot resist the pleasure of telling you how I once had the honor to visit his house, and how I was received. I was at the time about nineteen and a half, or nineteen and three-quarter years of age. Having transcribed for the piano his "Valse des Sylphes" from the "Damnation de Faust," I wanted him to hear it—one possesses such temerity in one's youth! He lived on the second floor of a modest house in Montmartre. I rang the doorbell and it was answered by an old servant who resembled Mother Goose, if it was not the lady in person, and she directed me into the master's chamber.

Seated by the fire, for it was Winter, enveloped in an immense dressing-gown which at some prehistoric period when it was new had been blue in color, I beheld Berlioz. His feet were encased in a pair of decayed shoes that reached to just below his calves; and around his head was a large napkin, containing doubtless a compress of some sedative water such as one often employs for a sick headache, thus making the famous shock of hair spread upwards to the ceiling . . . more or less. Such was the man I saw before me.

On perceiving me he said in a sepulchral tone in which one could distinguish a note of irritation.

"What do you want, monsieur?"

Half turned to stone by this engaging beginning of things, I at length gathered courage to answer.

"Illustrious master, I have come to beg of you to do me the very great

honor of listening to a transcription of mine for the piano of—"

At the word "piano" he gave me no time to say anything more.

"*Sacré mille millions de tonnerres*," he shouted, "It is for this that you have the impudence to disturb the peace of a poor sick man who has never done you any harm." And straightening himself upright with a bound he shouted a "Get out, monsieur" that left me terror-stricken! At this tragic moment I really had the feeling that my life was in danger, so, without more ado, I took to my young legs of nineteen and three-quarter years, and tumbled down stairs with the fluttering agility that is produced only by fear.

Need of a Musical Clearing House

That Musical Clearing House, the necessity for which I have often pointed out, would have been valuable this week both to managers and to the public, wrote Sylvester Rawling recently in the *New York Evening World*. On Monday there was nothing but the opera. Tuesday, without the opera, offered five varieties of entertainment. Yesterday, besides the opera, there was only one recital. To-day, with three operas, one new, there are three important concerts. To-morrow, besides the opera, there are six concerts. On Saturday, with three operas, there are four concerts. Now, if it shall be said that Saturday is more or less a holiday, and so furnishes a greater number of music lovers to which to cater, what of the uneven distribution of attractions on the other days? It would seem plain common sense when the next Winter's plans are making in the coming Summer for the managers to get together and try to avoid a conflict in dates.

Werrenrath in Haverhill Recital

BOSTON, Feb. 13.—Under the auspices of the Musical Club of Haverhill, Mass., Mrs. John K. Nichols, president, Reinald Werrenrath, the New York baritone, and Frederick Johnson, pianist, gave a recital in Liberty Hall on Tuesday. Mr. Wer-

renrath, with his big, sonorous baritone and his artistic delivery of his songs, completely captivated the audience, and he was obliged to respond many times to insistent applause. Mr. Johnson also gave pleasure in his two piano groups.

Artistic Results at Freeport (N. Y.) Society's Concert

FREEPORT, N. Y., Feb. 15.—The Freeport Choral Society, Arthur Edward Stahlschmidt, conductor, gave a concert on February 9, in Methodist Episcopal Church. The soloists, Margaret Hobart, soprano; Franklyn Riker, tenor, and Oscar Wasserberger, tenor, did good work and earned several recalls. Noteworthy was Mr. Riker's interpretation of Duparc's "Chanson Triste." The chorus sang with spirit and precision under Mr. Stahlschmidt's able leadership.

Edwin Grasse's Works Played at Concert of Tonkünstler Society

Works by Edwin Grasse, the blind violinist-composer, were heard at a concert given by the Tonkünstler Society on February 16 at Assembly Hall, New York. Mr. Falkenstein and Mr. Grasse interpreted the latter's works to the good-sized audience. Charlotte Lund, soprano, sang several arias. An interesting "first time" was the performance of a suite for two violins and piano by Edmund Severn, played by the composer and Carl H. Tollefsen, violinists, and Mrs. Severn, pianist.

Second Concert of Louisville Quintet

LOUISVILLE, KY., Feb. 16.—The fifth in a series of six concerts by the Louisville Quintet Club was given at the

Woman's Club Auditorium last Tuesday evening before an overflow audience. This performance was fully worthy of the reputation achieved by this group of artists, and bore every mark of artistic finish. The numbers that made up the program were the Tchaikowsky Piano Trio, Op. 50; the Haydn String Quartet, Op. 74, No. 3, and the Schumann Quintet, Op. 44. The members of the quintet are Mrs. Victor Rudolf, Mrs. J. E. Whitney, Karl Schmidt, Victor Rudolf and Charles Letzler. H. P.

Brooklyn Academy Overcrowded for McCormack Recital

There were so many people on the stage on February 7 at John McCormack's recital at the Academy of Music that it looked as though room for the singer had been forgotten. The tenor sang "Secrecy," by Hugo Wolf; Schubert's "Ave Maria," Herman's "Three Comrades," Schneider's "When the Dew Is Falling" and many other songs, and held the breathless attention of the house. G. C. T.

Soprano and Tenor in Newark Recital

NEWARK, N. J., Feb. 17.—Jeanne M. Camagni, lyric soprano, assisted by Jeanne Camagni, tenor, were heard in an interesting recital in the studios of Charles Tamme on Tuesday evening. Mrs. Camagni was heard in songs by Allitsen, Rich, Bemberg, Delbruck, Andrews, Holmes and the "Parigi, O Cara" from Verdi's "Traviata." Mr. Camagni was heard in songs by Cowles, Dell'Acqua, Tosti and Lehmann. The accompanist was Mrs. Charles Tamme. The audience gave many evidences of pleasure at the work of the artists. S. W.



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MUSICAL AMERICA'S OPEN FORUM

Coast Cities Supporting Opera Strongly To the Editor of MUSICAL AMERICA:

I wish to say that Los Angeles has entirely retrieved herself in regard to the recent engagement of the Lambardi Opera Company. I understand its gross receipts in three weeks were in the neighborhood of \$47,000; that the expenses were about \$30,000, and that the company cleared in the neighborhood of \$17,000.

The Constantino nights were all sold out and I must say that his majesty sang exceedingly well. I do not believe I have ever heard him sing any better. The chorus was not up to the standard, but the orchestra was exceptionally good. The costumes were very good and the scenery about on the average.

Parnell made a wonderful *Thais*, and she is surely going to be heard from in the near future. Sarame Reynolds was also good, and Olinta Lambardi is one of the best basses we have had, outside of the Chicago company or Metropolitan, for a long time.

I have never seen two dollar opera given better, and am glad to say that our people rose to the occasion. It means grand opera again next year. I am very glad for all interested, because I would have hated a failure this season when everything is at sixes and sevens.

In San Francisco, the Bevani Company has progressed for some five weeks, giving exceptionally good opera at two dollars. However, its financial success has not been in keeping with that of the Lambardis. The latter organization, known as the National Grand Opera Company, goes to San Francisco after a week on the road, and will be there three weeks. It expects the same splendid success it had here.

I really think the West is doing extremely well this year in the matter of grand opera. Concerts have not been so well attended. The opera, of course, has hurt them to a certain degree, and, excepting for McCormack and one or two others, it has been the hardest year we have ever known. At present I am trying to find substitutes for the Lhévinne dates, which are cancelled, and am having a hard time doing it. Rudolph Ganz has taken some of them in the Northwest and San Francisco; Myrtle Elvyn

has accepted three, and I think the others will probably be given over to singers. Some of our clubs say that if they cannot have Lhévinne they prefer a singer.

Sincerely yours,

L. E. BEHYMER.

Los Angeles, Cal., Feb. 11, 1915.

An Old Subscriber to the Opera Expresses Surprise at the Treatment of Miss Farrar

To the Editor of MUSICAL AMERICA:

As an admirer of the varied and amazing gifts of Geraldine Farrar and also as a subscriber for many years at the Metropolitan Opera House, I want to express my surprise that the management quietly lets Miss Farrar go, without doing all in its power to retain her.

I know that the Metropolitan does not consist of Miss Farrar and Mr. Caruso, but it must be admitted that few sopranos now at the Metropolitan have the unusual gifts of Miss Farrar, namely, a beautiful voice, a beautiful face, personality, grace and rare acting ability. Certainly one cannot imagine any soprano now in the company acting such rôles as *Carmen*, *Mme. Sans-Gêne*, *Tosca* or the *Goose Girl* in "Königskinder," and making them live as Miss Farrar does. As many critics have often said, she is, in every sense of the word, a "great artist."

It certainly has been a great surprise and a great disappointment to many people that the management thinks it can afford, from both artistic and financial standpoints, to let such a rare artist go.

Very sincerely,

AN OLD METROPOLITAN SUBSCRIBER.
Newark, N. J., Feb. 13, 1915.

Maud Powell and Mme. Schumann-Heink

To the Editor of MUSICAL AMERICA:

Please renew my subscription. I am desirous of information concerning Mme. Powell and Schumann-Heink. Where can I get an account of their lives and concert work? Respectfully,

BERENICE DAVIS.
Storm Lake, Ia., February 9, 1915.

[Maud Powell was born in Peru, Ill., and made her early studies with William Lewis in Chicago. Later Mme. Powell studied under Schradieck, Dancila and Joachim. She made her début in Berlin and New York in 1885; organized Maud Powell String Quartet in 1894. She married H. Godfrey Turner in 1904. Mme. Powell has made twelve consecutive annual concert tours of this country.

Ernestine Schumann-Heink was born at Lieben, near Prague; studied in Graz with Leclair and made her début in Dresden, 1878. In 1882 she married and went to Hamburg, where she sang; also at Paris and London. She appeared at Bayreuth in 1896 and sang at Berlin Court Opera, 1899-1904. She first appeared in New York 1898, at the Metropolitan irregularly until 1902; at Manhattan in 1906; thence season of comic opera and concerts, becoming an American citizen in 1908. Has devoted herself to concert work of late years.—Ed. MUSICAL AMERICA.]

Membership in the M. T. A.

To the Editor of MUSICAL AMERICA:

Will you kindly advise me the correct method of procedure for obtaining admission to membership in the State Music Teachers' Association?

Very truly yours,

E. LUCILE CARR.

Williamsport, N. Y., Feb. 8, 1915.

[Write to the secretary, Emma Walton Hodkinson, Grantwood-on-Hudson, N. J.—Editor MUSICAL AMERICA.]

The Spartanburg Music Festival

To the Editor of MUSICAL AMERICA:

In your issue of February 6 the types make the statement, over my signature, that the length of Dr. R. H. Peters's term as director of the Spartanburg Music Festival was limited to two years. This should have read ten years, from 1894 through 1904. During that period the organization grew steadily though gradually until it became a fixed institution and a strong influence in the musical life of the South.

From 1905 through the Spring of

1913 Mr. A. L. Manchester carried the work forward, and since that time the direction of the festivals and the training of the choral society has been in the capable hands of Mrs. Edmon Morris. The twenty-first annual festival is scheduled for April 14, 15 and 16.

I thank you for again giving us space in your columns.

MUSICAL AMERICA is considered the authority in musical matters with us.

Yours very truly,

MARY HART LAW,
President, Woman's Music Club.
Spartanburg, S. C., Feb. 6, 1915.

Vaudeville and the Concert Artist

To the Editor of MUSICAL AMERICA:

Having read the very interesting article by Mr. Robert Grau, "When Musicians Enter Vaudeville," prompts me to write for further information.

According to Mr. Grau's statement, vaudeville managers are endeavoring to raise the musical standard and also aim to seek "hidden talent unable to find recognition in the crowded concert field." The latter statement does not corroborate the information received from one of the managers that "it is impossible to engage any artist whom they do not know, or are not sure is suitable to their houses." If such is the case, there is no chance for the unknown artist to sing or play for even a trial engagement.

Is this fair treatment to those wishing to gain a start?

I find, also, that this applies to other managers and musical organizations, who refuse to consider an unknown artist or give them a hearing.

Let me add that your paper gives me much pleasure and is an inspiration in my work. Yours truly,

A SUBSCRIBER.

Marion, O., Feb. 14, 1915.

FEDERATED CLUBS' SCHEDULE

Program Announced for Biennial Convention in Los Angeles

LOS ANGELES, Feb. 20.—The National Federation of Musical Clubs announces the following schedule of events to be held in Trinity Auditorium (L. E. Behymer, manager), from June 21 to July, inclusive:

PROGRAM—June 21, 22: National Board of Management; June 23: National and Auxiliary Boards, Meeting of Credential Committees; June 24: Meeting of Credential Committee, Opening Session Ninth Biennial Festival, invocation, addresses, reports, etc., American Music Committee, Mrs. Jason Walker, chairman; Congress for Encouragement of American Music, Charles W. Cadman, chairman; Reception. June 25: Business; Public School Music, Mrs. F. E. Clark, Chairman; Public School Music given by pupils of Los Angeles Schools, Mrs. Gertrude Parsons, director. June 26: Business Session, Revision of By-laws, Election, Conference, Discussions, Concert by Representatives of Clubs, Orchestral Concert with following program: Overture, "Prince Hal," David Stanley Smith (composer conducting); "The Prize Symphony"; Tone Poem for Piano and Orchestra, "The Mountain Vision," Arthur Farwell, Played by Ethel Leginska, pianist (composer conducting). Two movements from "Omar" suite. Arthur Foote (Adolf

Tandler conducting). "Comedy Overture," H. F. Gilbert (composer conducting).

June 27: American Music in all Church Services; Mass Meeting, Choral Works, Addresses, George Andrews, Chairman. June 28: Reports of Special Committees; Student Department Symposium, Mrs. Nellie Stevenson, Chairman; Students' Contest Recital; Choral Concert Los Angeles Musicians. June 29: Report of Nominating Committee; Educational Department Symposium, Mrs. Ella May Smith, Chairman, followed by Course of Study Round Table; Address: "Establishment of National Schools of Music"; "Congress" Recital; Orchestral Concert with following program: "Rhapsody," Arne Oldberg (composer conductor); Symphonic Poem, "Aphrodite," George W. Chadwick (composer conducting); Concerto for Piano and Orchestra, Felix Borowski, Walter Spry, pianist. Tone Poem, "Hiawatha," Carl Busch (composer conducting); Group of Piano Numbers; Overture, Eric Delamarter (Mr. Tandler conducting).

June 30: Election of Officers, New Business followed by discussion of Club Methods; Recitals; "Congress" Chamber Music. July 1: Report of Tellers; Unfinished Business, Report Committee on Resolutions, Première Production of Parker-Hooker Prize Opera, "Fairylend." July 2: Board of Management; Opera, "Fairylend." July 3: Board of Management; Matinee, "Fairylend"; Electric Display—Pageant.

SPARTANBURG'S ORCHESTRA

Highly Creditable Performance Given in Aid of a French Hospital

SPARTANBURG, S. C., Feb. 15.—The Spartanburg Orchestra gave a most creditable concert in Converse Auditorium on February 8, the proceeds going to aid the Rosa Bonheur Hospital in France. This orchestra is composed of violin students of the college, aided by local talent in wood-winds, cellos and brasses. Julia Klumpke, professor of violin at Converse, is director. Her sister, Anna Klumpke, was a protégée and friend of Rosa Bonheur, and at her death inherited her home, which contains her famous studio and many of her personal belongings. Since the war Miss Klumpke, like many others, has converted her home into a hospital.

Among the numbers on the program were the overture to Mozart's "Marriage of Figaro" and Schubert's "Unfinished" Symphony. Florence Potts assisted with a group of piano numbers.

On Monday last a splendid performance was given of "H. M. S. Pinafore" by the students of Converse with the aid of the Wofford College students and other local singers. J. R. D. J.

Grace Hoffman Heard at Century Theater Club

Grace Hoffman, soprano, sang with much success several passages from "Rosenkavalier," illustrating Mrs. R. H. G. Kinner's recent talk on Strauss's opera at the Century Theater Club, New York. Earle Tuckerman, baritone, sang a group of songs, accompanied by Olive Robertson. The program arranged by Mrs. Edith Jarmuth and Mrs. A. O. Thloeng, was given to celebrate "Comic Opera Day."

Maurice Lafarge Accompanist for Mme. Calvé and Jeannette Cazeaux

Maurice Lafarge was accompanist at a society musicale given by Sarah C. and Eleanor G. Hewitt at their New York home recently when Mme. Calvé was the principal soloist. Mr. Lafarge will be assistant soloist and accompanist in a recital of Jeannette Cazeaux, who will sing old French songs at the McAlpin Hotel, New York, on March 5.

1915-16

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EVAN WILLIAMS ONCE MORE GIVES DELIGHT

Tenor's New York Recital Again
Shows Spontaneous Quality of
His Art

Appearing before an audience that occupied every seat in Æolian Hall, Evan Williams gave his annual New York song recital on Sunday afternoon, February 21, to the delight of all who were present. The much-admired tenor, whose position in the musical world of America is truly unique, gave an afternoon of song that was notable once more for those inherently spontaneous qualities for which he has been praised time and again in these columns.

The oratorio airs sung were the "How Many Hired Servants" from Sullivan's "Prodigal Son," "Be Thou Faithful"

from "St. Paul" and "If With All Your Hearts" from "Elijah." In recitals of other years Mr. Williams has given masterly exhibitions of his rare gifts as a singer of Handelian oratorio; last week his command of the more modern oratorio style was shown to be quite as notable. He searched out the meaning of these three airs, each one finely devotional in delivery, and sang them with beauty as well.

The songs on the program were many of them new for Mr. Williams, proving that he is on the lookout for fresh material. Bruno Huhn's stirring "Israfel," which suits his voice splendidly, Cadman's "The Moon Drops Low," Franklin Riker's rousing "A Song of the Sea" and Hammond's "Pipes o' Gordon's Men" comprised the American group. They were all successful, the Hammond song, a superbly dramatic piece that should be heard often in recital, making so fine an impression that Mr. Williams was obliged, after repeated calls, to sing it again. He also sang Schubert's "Trockne Blumen," Flegier's "Stances," both in English, Orth's "Eyes of Blue" and Coleridge-Taylor's "Life and Death," which won him echoing applause.

Mr. Williams's art is one that virtually defies criticism. Whereas most singers busy themselves with the details that go to make an artistic whole he seems to dig deep with a single stroke and achieves his effect all the more vividly. The rare quality of his voice, which is still unrivalled on the concert platform to-day, made everything he did worthy of high praise. Three beautiful Old Welsh airs and the scene "Summer, I depart" from Goring-Thomas's "Swan and the Skylark" completed the list. The last is one of Mr. Williams's *tours de force*, a piece which he has made peculiarly his own. He sang it again with intense feeling, with all those qualities that it calls for, with poetic imagination and glorious voice and he was given an ovation at the close. There were the usual encores.

The piano accompaniments of Charles Gilbert Spross were admirable.

A. W. K.

MR. BESEKIRSKY'S TOUR

Russian Violinist to Appear Here Next
Season as Friedberg Artist

Among the artists new to America who will tour the country next season is Wassily Besekirsky, the Russian violinist, who came to this country recently to pay a visit to friends. He was invited to play in Philadelphia, Boston and Washington and his appearances were extremely successful.

Mr. Besekirsky studied in Moscow, Russia, with his father, who was a widely known musician. When he was only nineteen years of age he was made concert master of the Royal Orchestra in Petrograd. This was the beginning of his professional career. Later he appeared with important orchestras in Europe, among them the Philharmonic in Berlin and under Nikisch in Leipzig. He made two successful concert tours with Mme. Sembrich and Josef Lhévinne. During the coming season he will be under the management of Annie Friedberg.

Unfamiliar Russian Songs in Boston
Program

BOSTON, Feb. 20.—On Tuesday evening in Steinert Hall Nicola Ouluchanoff, a Russian baritone, formerly of the Boston Opera Company, was assisted in a recital by Henry Eichheim, violinist, and Herbert Ringwell, pianist. Mr. Ouluchanoff sang songs, most of them unfamiliar, by Rubinstein, Rachmaninoff, Moussorgsky, Scontrino and Slonoff, and Mr. Eichheim played compositions by Townsend, Wieniawski and Kreisler. The songs of Moussorgsky, a Ballade and Serenade, are very unusual in their character, and the first song especially is typical of Moussorgsky at his best. These songs and those of Scontrino and Slonoff were sung effectively and with obvious sincerity by Mr. Ouluchanoff. He has a fine baritone voice of considerable sensuous beauty. Mr. Eichheim in all that he did, was the finished musician.

O. D.

ENGLISH MUSICIANS IN 'CELLO SONATAS

May Mukle and Mr. Fryer Unite
in Satisfying Program of
Chamber Music

Giving the first of two recitals of sonatas for violoncello and piano, May Mukle and Herbert Fryer, two English musicians now in America, appeared at the Bandbox Theater, New York, on Sunday evening, February 21.

New York's musical list is happily increased each year by new chamber music activity and as the hearings of the great 'cello sonatas are none too frequent Miss Mukle's appearances with Mr. Fryer will therefore be extremely welcome. The artists opened their program with a Bach Sonata in G, doubtless one of those which the great German master wrote down for viola da gamba with figured bass. It is a remarkably fine work, the *Andante* particularly worthy of many hearings. The performance was very much in the spirit of Bach.

Richard Strauss's early Sonata in F was the other joint-offering. Though it has, as a whole, aged considerably and its themes sound trivial and lacking in nobility, it can still boast of a slow movement that will undoubtedly redound to its composer's credit long after the

other movements have been relegated to oblivion. Miss Mukle, who appeared after an absence of a number of years, again proved to be a player of fine schooling, the possessor of a very able technique and a good healthy tone. There were moments when she did not achieve as much warmth as might have been desired, yet she always delivered her share in the performance with musical understanding and style.

Mr. Fryer's playing in the sonatas was on a high plane. He also played as solo pieces Debussy's "Clair de Lune" and Chopin's early and unimportant "Variations Brillantes." He is a pianist of notable gifts; he understands the colors of the keyboard palette and pays respect to the composer's ideas at all times. He was received with much enthusiasm and added the Chopin Prelude in A Flat, played poetically not mawkishly.

A. W. K.

Alois Trnka to Give New York Recital
in March

Alois Trnka, the Bohemian violinist, who has made his home in New York for several years, will give a violin recital at Æolian Hall on Friday evening, March 26. The concert is under the management of the Music League of America.

The St. Louis Symphony Orchestra recently visited Alton, Ill., and was greeted by a large and enthusiastic audience. Mary Maiben Allen, contralto, was the soloist.

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(Mme. Kutscherra will make a number of concert appearances this season.)

Communications may be addressed to Mme. Kutscherra personally at the Hotel Claridge, 44th St. & B'way, New York City.

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"Miss Eleanor Spencer
at piano invites comparison with any save
a few supermen."

WHEN

Eleanor Spencer

Appeared As Soloist With the
St. Louis Symphony
MAX ZACH, Conductor

Press Comments:

St. Louis Republic, Feb. 6, 1915.—"In all those qualities which were brought into play in this number Miss Spencer proved herself entitled to recognition as a true artist. Technically she manifested a complete mastery of the keyboard. In point of power, clarity, easy control of rhythm, uniformity of tempo—even in forte passages, which placed a tremendous tax upon the player—this young woman invited comparison with any save perhaps one or two pianistic supermen. Her playing possessed a sound brilliancy which denoted reserve power, and there was not an instant during which she was not the confident and resourceful mistress of her task."

BRILLIANT PERFORMANCE
St. Louis Globe-Democrat, Feb. 6, 1915.—"She imparted to the work all its gleaming pyrotechnics and starshootings, accomplishing the most difficult runs and trills as they occur on every page of the piece with ease and very good regard for tempo, and her treatment of the allegro, with its majestic melodic sweep, was equal in breadth and dignity to that of any of the famed artists who before her have essayed it for us."
St. Louis Post-Dispatch, Feb. 6, 1915.—"Miss Eleanor Spencer, the soloist of the occasion, is a young artist of sincere attractiveness. . . . Her completed performance won the favor of the house to a marked degree. She was repeatedly brought before the footlights, and, in response, played a little Scarlatti composition which again made manifest the exceeding dexterity of her fingering, resolving itself into an uncommonly skillful keyboard feat."



—Photo by Mishkin.

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CARUSO IN TEARS AS HE SAYS GOOD-BYE

Tenor Besieged by Admirers as He Departs to Fill His Monte Carlo Engagement

A large delegation from the Metropolitan Opera Company and numerous other admirers of Enrico Caruso gathered at the Italian Line pier on February 20 to bid the tenor an emotional farewell when he sailed on the *Duca d'Aosta* to fill his engagement to sing ten performances at the Monte Carlo Opera, beginning March 9. Tears flowed freely on occasion, but the tenor was in characteristic good humor most of the time.

"Tell my beloved New York good-bye," said he to one of the reporters. "Say I'm sorry, so sorry, to go and that I shall wait impatiently for the day of my return. And you may add that in the future I shall be most careful as to the contracts I sign."

Among those who were at the pier for the parting were General Manager Gatti-Casazza, Arturo Toscanini, Giorgio Polacco, Antonio Scotti, Riccardo Martin, Luca Botta, Otto Weil, William J. Guard, Adamo Didur and about fifty others from the various departments of the Metropolitan company. The tenor maintained his composure until it came time to kiss his good friend Scotti good-bye, when he broke down and wept.

After his ten performances at Monte Carlo, Caruso expects to go to his villa near Florence to remain through the Summer. His inability to complete his season at the Metropolitan will cost him \$50,000, according to his own estimate.

Accompanying the tenor on the voyage to Europe were his sister-in-law, Mme. Olympia Giacomelli, and his accompanist, Gaetano Scognamiglio. Other passengers were Caesar Ronconi, sixteen years old, who is going to Italy to develop his voice; Mme. Pauline French, an American soprano, who has been singing in Munich for some time and who has been in America on a brief visit, and F. M. de Pasquali and Mme. Bernice de Pasquali, the American coloratura soprano. Mr. de Pasquali said that he and his wife were going to the Continent to obtain fifteen principals for a six-weeks' season of opera at the new national theater at Havana, Cuba.

THIRD RUSSIAN CONCERT

Gabrilowitsch Artist-Couple Heard in Altschuler Program

For the third Sunday night concert of Russian music by the Russian Symphony Orchestra at the Century Opera House, on February 21, the soloists comprised one Russian and an American who had acquired a Russian name by marriage. These were Ossip Gabrilowitsch, pianist, and Clara Clemens-Gabrilowitsch, contralto.

Mr. Gabrilowitsch evoked tumultuous demonstrations of approval in the Rubinstein D Minor Concerto, which he performed with stirring virtuosity, gaining lovely poetic effects in the slow movement. The applause continued so pro-

tractedly that the pianist added a Chopin Valse, followed in turn by another extra. Mr. Gabrilowitsch appeared in two further rôles, as accompanist for his wife in two sets of songs, and as composer of one of her offerings, his "Nahe des Geliebten." Mme. Gabrilowitsch was given several recalls after her "Song of the Shepherd Lehl" by Rimsky-Korsakoff.

Modest Altschuler, conductor of the orchestra, gave a foretaste of an opera in store for Metropolitan patrons, playing the Overture to Borodine's "Prince Igor," which did not impress the hearers as being markedly Russian in nature. Repetitions were demanded of Rubinstein's "Trepak" and the Armenian Rhapsodie of Ippolitow-Ivanow, in which the concertmaster, Frederik Fradkin, played the obbligato. K. S. C.

W. H. Humiston in MacDowell Recital at Paterson, N. J.

Members of the Friday Afternoon Musical Club, Paterson, N. J., recently heard a lecture-recital on Edward MacDowell by W. H. Humiston, the prominent composer, who was a pupil of the American master. Lantern slides were exhibited, showing scenes at the MacDowell Colony, Peterboro, N. H., and Mr. Humiston played several of the MacDowell compositions. Mrs. William Kelley Newton is president of the Paterson club and Ada Bothwell is the secretary.

Hammerstein Sells Lexington Avenue Opera House

Oscar Hammerstein's Lexington Avenue Opera House has been sold to the Gerston-Cramer Amusement Company, according to announcement made this week. The house was built to house Mr. Hammerstein's operatic project, which he was unable to carry out because of his agreement with the Metropolitan Opera Company. It is said that the building cost him \$1,100,000 and that he sold it to the company organized by Frank Gersten for \$820,000.

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MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 17



Just before Enrico Caruso made his departure from New York last Saturday a representative of "Musical America" asked him if he desired to use this paper's "Autograph Album" to deliver a parting message to his American public. The great tenor reached for his pen and paper and in less than forty seconds sketched the characteristic portrait of himself reproduced herewith.

SYRACUSE ORCHESTRAL MUSIC

Local Symphony and Stransky Forces in Excellent Concerts

SYRACUSE, N. Y., Feb. 20.—The Syracuse Symphony Orchestra never appeared to better advantage than in its concert on Sunday. Great credit is due Mr. Conway, the conductor, and his men, and to Kendall D. v. Peek, the president, for the high standard maintained at these concerts. There were three soloists. Harriett Fitch, who played the first movement of Rubinstein's D Minor Concerto in splendid style, was most enthusiastically applauded. William Murtfelt, one of the first violins, played the Violin Concerto, No. 3, by Saint-Saëns, in fine style and was most warmly received.

At the last minute Laura Van Kuran, soprano, substituted for Mrs. William Cornell Blanding, singing the Scene and Aria of *Ophelia* from "Hamlet" with the orchestra for the third time this season. The audience was the largest of the season.

The New York Philharmonic Orchestra, Josef Stransky, conductor, gave two concerts here yesterday under the local management of A. Kathleen King and the auspices of the Morning Musicals. Both concerts were fairly well attended. The soloist for the afternoon was Harold Bauer, who played in a masterly manner the Schumann Concerto. He was accorded an ovation. Elena Gerhardt, soprano, was the soloist of the evening. She was warmly received, being called out several times. L. V. K.

"Songs of East" in Recital for Alumnae at Hagerstown, Md.

HAGERSTOWN, MD., Feb. 12.—The first annual recital under the auspices of the Alumnae Association of Kee Mar College occurred on Monday evening, February 8, when Helen Braly, Charles Howard Roderick, baritone and violinist, and Roy Alexander McMichael, pian-

ist, presented a program truly unique in make-up. With the exception of Mr. McMichael's playing of a Paradies Sonata in A Major, a Chopin Nocturne, Sgambati's "Vox Populi" and his joining with Mr. Roderick in an adequate presentation of a Beethoven Sonata, the program was devoted to Granville Bantock's "Songs of the East." Songs of Arabia, Egypt, China, Japan and India were presented by Miss Braly, while Mr. Roderick also sang songs of these countries, barring Arabia and China. The presentation of these difficult modern songs, seldom heard in America, was much to the credit of the performers.

Postpone Huntington, W. Va., Spring Festival

HUNTINGTON, W. VA., Feb. 19.—The postponement of the Spring Festival of the Huntington Choral Association from April 8-9 to dates near the middle of May was announced recently by Director Alfred Wiley, who had been previously advised by Verus T. Ritter, architect, that it would be impossible to have the auditorium of the new city building ready for dedication on the dates originally fixed. Instead of being a two-day event the festival will occupy three days.

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New York, February 27, 1915

SHEARING THE SHORN

The war in Europe has not only greatly affected the musical life of this country in the way of decreasing the opportunities for our own professionals to earn a living, but it has thrown upon our shores hundreds of singers, players and music teachers, many of whom have lost their all. Our managers are swamped with applications, even from artists who have won distinction, while there is scarcely a music school or conservatory which does not receive, daily, applications from the most competent instructors from abroad, to give them a chance to make a bare living.

So far, it is regrettable to note that nothing has been done to alleviate the congestion. While we are sending millions to Belgium and other countries abroad, hundreds of our own worthy musicians of all kinds, not to speak of the foreign ones, are suffering.

Private charity, it is true, is making heroic efforts to do at least something to meet the issue.

In this situation, one would think that no one, certainly no society, no association, no club, would seek to exploit the unfortunate and unoffending victims of the most colossal struggle the world has known. Yet, we regret to say that such is the case.

We hear continually of associations and clubs which secure the services of these people, through their representatives, with the suggestion, if not the direct promise, that a performance will lead to other engagements which will give them bread.

But what happens? The singer sings, the player plays, the talented little family performs before a crowded and appreciative audience. But what is the result? Nothing, nothing!

Meanwhile, perhaps, the last few dollars that they had or could borrow, have been sacrificed to put costumes in order and to hire a carriage.

Some of the stories concerned with those who have

fled to us from abroad and who have been reduced from a position of comfort and even comparative affluence to one of poverty in a strange land, are heart-rending.

One would think that the process of shearing the shorn would be beneath the dignity, the self-respect, and certainly the humanity of some so-called society women, and certainly of organizations of standing and influence. But, alas! the contrary is true.

Even in ordinary times the musical profession is being constantly exploited by social climbers and so-called clubs, who make representation that an appearance before them will secure lucrative engagements, which are not forthcoming once in a hundred times.

How much more must this be true with the conditions that face us to-day? And how cruel, how heartless, must be those who would exploit worthy people and hold out false promise to them, leaving them later, to wear out their hearts in waiting for help that never comes!

John C. Freund

RESTUDIED OPERAS

Last Saturday's impressive and artistically notable revival of "Trovatore" under the inspiring guidance of Toscanini fulfills a dual purpose. It gives fresh and striking evidence of the great conductor's genius in an opera too often dismissed contemptuously, and it demonstrates signally the wisdom of periodic "restudy" of the mainstays of the repertoire. The value of this process of purification is not yet appreciated here at its full worth, though this year's lessons embodied in "Carmen" and "Trovatore" are not likely to pass unheeded. At present there are many operas at the Metropolitan that stand in need of new blood and fresh paint. In truth every opera ought to be freshened up at least once every three years—recast either wholly or in part, its scenic dress touched up or else completely renovated and the growths of routine and hampering tradition scraped from it as assiduously as barnacles from the keel of a vessel. Much could be done with the Puccini operas, more with the Wagnerian masterpieces. "Tannhäuser," "Lohengrin," the Ring dramas, "Tristan" and "Parsifal," would profit enormously by the process. Routine killed "Faust" at the Metropolitan (though probably not beyond hope of resurrection), and we have had melancholy proof this year of what it has done to "Traviata." It is the subtlest poison to artistic edification, yet all too little is done to fortify operas against its insidious perils.

It is as necessary for the Metropolitan to revamp established favorites as it is to mount novelties, and it has not been doing as much along these lines as it should. Certainly a new edition of "Parsifal" or "Aida" would carry a greater ultimate significance than the production of works of the character of "Madame Sans-Gêne."

The Apollo Club of Chicago is leading in a movement to prepare for a great "American Choral Peace Jubilee" to be held when the last gun in the present European conflict has been fired. The earnest men who are directing this project remind us that after our Civil War a chorus of 20,000 voices proclaimed and gave praise for the event in song. We are reminded further that the Handel and Haydn Society of Boston was formed one hundred years ago as the result of a peace choral jubilee in connection with the signing of the treaty of Ghent with England. The idea is worthy of nation-wide support. Outside of its humanitarian aspect it will stimulate a wholesome interest in choral music and undoubtedly lead to the formation of many new choral societies throughout the land.

To those who have an idea that determining an operatic repertoire is a matter of haphazard selection, or of following purely personal inclination, the interview with Mr. Gatti-Casazza, reprinted in this issue of MUSICAL AMERICA, will afford considerable enlightenment. The interests of the great army of subscribers, the physical limitations of the singers, the taste of the general public with regard to operatic fare, the demands of the critics and many other considerations are all taken into account. Then comes the inevitable indisposition of some prominent artist which sets all calculations askew. The wonder of it all is that a repertoire can be maintained in the face of such difficulties, that presents the balance and variety of interests that the present season has offered.

Doing a Great Work

To the Editor of MUSICAL AMERICA:

Without throwing an undeserved bouquet, allow me to say that, in my judgment, MUSICAL AMERICA is doing a great work in upbuilding the musical taste of the entire country. I am highly pleased with the paper, and look forward each week to its coming, with great pleasure.

Very truly yours,

G. A. BUIST, Prof.,
Department of Chemistry and Geology,
Fuhrman University.

Greenville, S. C., Feb. 15, 1915.

PERSONALITIES



Rudolph Ganz and One of His Artist Pupils at Denton, Tex.

Rudolph Ganz at the rooms of the Æolian Company correcting his records of the Ganz "Menuet" and the Rachmaninoff "Melody" made for the new Duo Art Steinway Player Piano was a revelation to the privileged listener. For not only did the pianist display a remarkable knowledge of the scientific mechanism of the pianola instrument, but his patience and good nature in correcting mistakes, and suggesting improvements was inexhaustible and utterly belied the general accusation made against great artists in which the word temperament figures largely.

Hahn—Reynaldo Hahn, the composer, is serving with the French army as a private soldier in the trenches in the Argonne.

Bispham—David Bispham has volunteered to sing at the big vaudeville benefit to be given at the Century Theatre, New York, on March 7.

Strakosch—Of the many musicians now supporting refugees Julia Strakosch writes from Manchester, England, that she is boarding nine Belgians.

Kreisler—Fritz Kreisler has lost many thousands of dollars on his timberland investments in Galicia, the Russian troops having razed the trees to the ground.

Hofmann—Among the noted pianists who have allied themselves with the Art Publication Society as editors of the Progressive Series of Piano Lessons, is now found the name of Josef Hofmann. Mr. Hofmann expresses the belief that this work is destined to become a dominant factor in musical education in America.

Schelling—By way of relaxation, Fritz Kreisler, the Flonzaleys, George Barrère and Walter Damrosch meet informally at Ernest Schelling's home in New York on wintry afternoons and spend joyful hours together playing Bach and Brahms concertos, quintets by Mozart, and Gluck and Bach suites for flute, violin and piano.

McCormack—When John McCormack was in New Haven for a recital early this month he went to the Yale Bowl and sang operatic selections to determine the suitability of the huge enclosure as a place to hold opera. The experiment was deemed a success. Yale is evidently planning to take a leaf out of the book of Harvard, which is to sponsor a production of "Siegfried" in its football stadium next June. The Yale production may take the form of an oratorio.

Calvé—"If I had my life to live again," said Mme. Calvé recently to a New York *Evening Sun* interviewer, "I would not sing in public. If I had a daughter who could sing like Patti and act like Bernhardt I would not send her upon the stage. If one is a great artist—a poet, a composer, one that creates, yes. But to sing the words of another, that is not creating. The singer is like one who inherits money from his parents. I inherited a voice. Why should I be proud of that?"

Samaroff—The Philadelphia *North American* prints an article signed by Olga Samaroff (Mme. Leopold Stokowski) on "What Is Beauty Worth to a Woman?" "Sometimes," she writes, "as in the instance of the great Teresa Carreño, the Venezuelan pianist, the beautiful woman and the great artist are happily combined. This irresistible person took the world by storm, and still holds the distinction of being the world's greatest woman pianist. With this exception it cannot be truthfully said that many women pianists have been remarkable for good looks. Clara Schuman was not a beauty, nor was Sophie Menter, nor Annette Essipoff."

Gerhardt—Mme. Elena Gerhardt, the *lieder* singer, explained in a recent interview why singing grand opera held no allurements for her. "I will make a little confession," she said. "My voice is of a real soprano quality, but it is naturally low. I do not sing above A. Of course I could force it up to high C, but it would be neither beautiful nor effective. I started out singing in opera—that was ten years ago. My parents objected, but the real reason for my leaving was that only a few rôles fitted my voice. Moreover in opera a singer is required many times to sing with persons he dislikes, and to sing parts he dislikes. So I turn down all the operatic offers I get, which have been many."

POINT and COUNTERPOINT

CONCERNING the recent instrumental-vocalist controversy, Sigmund Spaeth remarks:

Ideally, the announcement of a concert would give large type to the compositions to be performed, with a mere assurance of the interpreters' complete efficiency. But who would nowadays go to a concert which advertised "an excellent tenor, a fine soprano and a first-class pianist" performing the works of Verdi, Puccini and Chopin, respectively?

But how about quasi-anonymous billing which might give the public an inkling as to the performers' identity? For instance, there could be no misunderstanding this announcement:

**LEONCAVALLO'S
"RIDI PAGLIACCO,"**

Sung by the world's greatest singing caricaturist.

* * *

"The Kaiser has commissioned Richard Strauss to write a composition in the spirit of Germany's achievements in the war," so Francois informs us. "It is to begin as a funeral march and to end triumphantly. Now, I'd advise Richard to turn the thing around—start it triumphantly and end it as a funeral march."

Consider the tip passed along to Doktor Strauss.

* * *

We are told by the St. Louis Post-Dispatch that one of the clarinetists in that city's symphony recently haled a desk-mate into court for the following reason:

While the orchestra was playing the "William Tell" overture Sunday, Forlani said Sarli struck him in the mouth with the clarinet. Sarli will be tried a few days hence on the charge of disturbing the peace.

Disturbing the piece, to be sure. And yet if the blow had not been struck in the venerable "William Tell" overture, one might have thought it merely a Schönbergian method of gaining new wood-wind effects.

* * *

"Opera Bugs"



—Courtesy of "Judge."

"Oh, Jimmie, I hope they don't chase us away from the lobby!"

* * *

"My farewell appearance was an occasion of the greatest enthusiasm," said a well-known prima donna to another.

"Yes," replied the other. "Isn't it remarkable that such a large number of people should have seemed so delighted to hear you for the last time?"

* * *

Impresario: "Mr. Howler, your performance of 'Faust' is the very worst ever given on the operatic stage. If

there had been any money in the house I should have been bound in honor to return it at the doors. As it is, several friends have sent in and ordered me to remove their names from the free list."

* * *

Judging from the operatic thrillers that we see on the boards one would feel constrained to give this advice to aspirants in that creative field:

When you write an opera,
Pack it full of thrills;
You've got to have a death or two
To pay the salary bills.

Look at "Pagliacci"
With its stabbing scene;
"Carmen" 's ultra-thrilling
When José knifes Geraideen.

With its death by choking
"Tre Re" 's lurid, too;
In "L'Oracolo" the weapons
Are a hatchet and a queue.

This sort of thing in "movies"
Is censored at the start,
But when it's done in opera,
Then it's art—real art!

* * *

"I'm saddest when I sing."
"You're a durn fool to sing, then."—
Boston "Transcript."

* * *

"Here's a fellow," said the Answer to Correspondents editor, "who wants to know what musical instrument produces foot notes."

"Tell him a shoe horn," suggested the sporting editor.—Judge.

* * *

Nodd—How is the music in the Bing-bang restaurant?

Todd—Wonderful! I was in there with my wife for an hour the other evening and couldn't hear anything she said.—Life.

* * *

Broadwayites aver that the millenium of a world peace will be brought somewhat nearer by the reigning popular song "hit" which closes thus:

There'd be no war today
If mothers all would say,
"I didn't raise my boy to be a soldier."

If it's as easily done as that, comments Paulus, the temperance workers could win every State for prohibition

If fathers all would say,
"I didn't raise my boy to be a d-r-runkard."

Over in England they've prepared their own version of the "Soldier" song, which ends stirringly:

Though tears blot out the day,
With all my heart I say,
"I'm glad my boy grew up to be a soldier."

Let the burden of the song be pro-war or anti-war, its American publisher and composer may look upon the matter with comparative equanimity as they see the sales roll up.

New Yorkers Winners of Ohio University Prize Song Contest

Announcement of awards in the recent song contest of Ohio University, Athens, O., show that both first prizes went to New Yorkers. Kenneth S. Clark won the prize offered for the best alma mater song with his "Alma Mater, Ohio," while John Prindle Scott received the prize for the best football song. Others who won places in the competition were Tod B. Galloway, of New York; C. C. Liggett and Mac Bethel, of Athens, O., and Harriett Rusk, of Zanesville, O.

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MAUD POWELL IN SOUTH

Gives Recitals for Fort Worth Academy and Tulsa Club

FORT WORTH, TEX., Feb. 18.—Maud Powell played superbly at her recital on February 12 at the Academy and College of Our Lady of Victory. The famous violinist arranged an exceedingly attractive program, which included the Vieuxtemps D Minor Concerto, a Richard Strauss sonata and shorter numbers by Kreisler and Pugnani. Its interpretation compelled the audience's unbounded admiration, half a dozen extras being demanded. Mme. Powell was in a gracious mood and added numbers unstintingly. Francis Moore, her accompanist, did fine work and was heard as soloist in his own "Caprice" and Liszt's "Campanella."

TULSA, OKLA., Feb. 19.—Mme. Maud Powell made her first appearance in Tulsa recently, delighting an immense audience at the Apollo Club. Her playing was inspired and evoked great enthusiasm.

New York to Hear Unfamiliar Gilbert and Sullivan Operas

Another season of Gilbert and Sullivan opera is promised New York, beginning on April 5, when de Wolf Hopper and his company will appear in "The Yeomen of the Guard," "The Sorcerer" and "Trial by Jury," which have not been presented in New York for

many years, will be offered in the second week of Mr. Hopper's four-weeks' engagement, and there will, in addition, be a revival of "The Gondoliers," as well as Mr. Hopper's familiar productions of "The Mikado," "Pirates of Penzance," "Pinafore" and others.

Emma Trentini will visit New York on March 1, appearing in "The Peasant Girl," an operetta adapted from the Viennese "Polenblut," music by Oscar Nedbal.

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Enclosed find check for a renewal of my subscription to your paper. I always make this remittance most cheerfully, as I derive much benefit and pleasure each week from your splendid paper.

Very truly yours,

BEATRICE HAINES.

Ocean City, N. J., Feb. 18, 1915.

Alexander Heinemann, the baritone, was one of January's recitalists in Berlin.

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COPELAND PRESENTS NEW DEBUSSY WORK

"Berceuse Héroïque," Dedicated
to Belgium, Introduced at Pian-
ist's Boston Recital

BOSTON, Feb. 19.—George Copeland gave his second and final recital of the season in Jordan Hall on Thursday evening. This was one of the most successful concerts given in the last fifteen years by a resident pianist in this city. The hall was well filled with an audience which included nearly every pianist in town, in addition to many other representative members of social and musical circles. The enthusiasm was such that after the recital the pianist played encores in response to the applause for nearly half an hour, and at one time shouts of bravo followed his performance. It is a rare thing to see a prophet thus honored in his own country, and honored not only by music-lovers but by so many of his colleagues.

There was a long and remarkably played Debussy group, including a "Berceuse Héroïque," which Debussy has recently composed and dedicated to the King of Belgium and his soldiers, and which was played by Mr. Copeland for the first time in America. The composition must rank among Debussy's finest compositions for the piano of recent years. A rocking bass, *pianissimo*, merges gradually into a march, a solemn and heroic chant. There are fanfares of trumpets, which sound near, and then far off, as though in a dream. The piece mounts to its climax, and again the march recedes and there is a major close, *pianissimo*. It is all very quiet and contained and noble. This piece, such pieces as "Feuilles Mortes," also played for the first time in Boston, and "La Puerto del vino," Voiles, were played, as usual when Mr. Copeland undertakes them, with incomparable art. But these were not his only great moments.

Two of the finest performances were those of the *Adagio* from Mozart's

Sonata No. 6, which, for the purity of the melody line, the exquisite singing of the melody, and the wonderful repose and delicacy of nuance which characterized the performance could not have been surpassed, I venture to say, by any pianist. Mr. Copeland will not play in Boston again until the season after next. O. D.

George Copeland gave his first New York recital on February 22, in Aeolian Hall. Mr. Copeland plays modern music extremely well and an unusually large and demonstrative audience applauded him to the echo. He played four unimportant Chopin numbers, a Liszt Etude and the *finale* to Schumann's Etudes Symphoniques to the manifest delight of everyone.

However, the pianist's real triumph was reserved for his Debussy group, comprising seven of the French master's works. He played Debussy with unmistakable insight and knowledge of how to make much of the subtleties which Debussy delights in. Some of this music was played exquisitely.

Spanish dances by Albeniz and Grovlez closed the program stirringly. After the Schumann work, Mr. Copeland added another Spanish number, a delicious waltz by Granados. B. R.

St. Cecilia Chorus in "Dante" Symphony
with Philharmonic

The St. Cecilia Club, Victor Harris, conductor, is to share the last two concerts of the New York Philharmonic Society at Carnegie Hall on March 25 and 26, the chorus singing the "Magnificat" in the last movement of Liszt's "Dante" Symphony.

Alice Sovereign's First Recital

Alice Sovereign, the American mezzo-soprano, who has sung extensively in opera abroad, will make her first appearance of the season in recital in New York on Thursday afternoon, March 4. Miss Sovereign has prepared a program ranging from Bach to contemporary composers, in which figure conspicuously the air, "Ah se tu dormi" from Vaccai's "Romeo and Juliet," some unfamiliar songs by Metzl and the Bach "Willst du dein Herz." Richard Epstein will be her accompanist.



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Wins Triumph in Baltimore Recital. His Au-
dience Gives Him An Ovation and the Critics
Hail Him As a Remarkable Violin Talent

THE PRESS SAYS:

"THE BALTIMORE SUN," January 30, 1915

Judging from the applause which greeted his performance and the acclaim with which his playing was received, the audience enjoyed this particular recital quite as much as any that has been given thus far. He had an amazingly facile left hand, fingers of truly astonishing flexibility, so that he seems to have absolute command of the "fireworks" of the violin. As the recital proceeded he displayed a good deal of temperament, and no little sentiment. HIS BOWING IS VIGOROUS AND MARKED BY A CERTAIN BREADTH THAT MAKES MUCH OF HIS WORK EXTREMELY EFFECTIVE, AND HIS INTERPRETATIONS ARE NOT WITHOUT SENTIMENT AND ARE ALWAYS APPRECIATIVE AND THOUGHTFUL.

NOTHING COULD HAVE BEEN MORE BEAUTIFUL THAN HIS READING OF THE FIRST TWO MOVEMENTS OF THE MAGNIFICENT D'AMBROSIO CONCERTO, NOR MORE TENDER AND ALLURING THAN HIS STRIKINGLY SKILLFUL RENDITION OF THE CUI "ORIENTALE." Also he made a particular impression by the fine simplicity of his performance of the Sarasate Spanish Dance.

In the cantabile passages and when playing on the muted instrument HIS WORK IS QUITE EXQUISITE. The very fine bits, the dainty pianissimos and the like ARE INCOMPARABLE. The Hubay "Zephir"—that uncompromising example of gymnastics—he played with so much effect that a repetition of it was immediately demanded.

"BALTIMORE NEWS," January 30, 1915

AN UNEQUIVOCAL SUCCESS was scored yesterday afternoon when Frank Gittelson, the young American violinist, was heard for the first time in Baltimore.

His reputation as a player had of course preceded him, BUT THE MOST SANGUINE ANTICIPATIONS FELL FAR SHORT OF THE REALITY YESTERDAY. Mr. Gittelson has, without exception, every qualification that goes to make a great violinist—a singularly warm rich tone in the more emotional and cantabile passages, an equally remarkable flexibility in the more vivacious parts, and above all, a very unusual equilibrium and poise generally attained only in riper years. The program sounded infinitely better than it looked on paper, BUT THIS WAS DUE TO THE PECULIAR ATTRACTIVENESS WITH WHICH EVERY NUMBER WAS PLAYED.

"BALTIMORE AMERICAN" of January 30, 1915

The performance was a fine triumph for Mr. Gittelson throughout. His choice of works showed him to be a master of the instrument. For no one deficient in taste or technic would venture on Concertos by Nardini and D'Ambrosio, as weak artists would naturally prefer showier works, having less music and being less difficult. Mr. Gittelson showed his skill especially in the piano and pianissimo passages, and in his beautiful legato work. Here his tone was beautifully clear, true and firm, although so soft that nothing lived twixt it and silence. He was obliged to repeat Hubay's Zephir, and for another encore he gave a Cui number. The Dvorak and Sarasate dances were both superb, but probably HIS GREATEST SUCCESS IN ABSOLUTE MUSIC WAS HIS THOROUGHLY ARTISTIC RENDITION OF THE SCHUBERT-WILHEMJ AVE MARIA. He was again and again recalled at the close of the program and played a Scandinavian Folk Song.

"BALTIMORE STAR," January 30, 1915

Gittelson's first recital in Baltimore made a very good impression. His strong points are those which must be strong for a person to be a successful executant, and indicate enlarged future for his work. His tone is much finer than one often hears, and its quality and trueness of pitch IS REMARKABLE IN DIFFICULT DOUBLE NOTE PLAYING. The sureness, the clarity and general dexterity of his playing are particularly grateful.

"MUSICAL AMERICA," January 29, 1915

Frank Gittelson, the young violinist, has proved on this occasion—the 12th Peabody recital—beyond a question that he seems destined TO RISE TO THE HIGHEST PROMINENCE IN HIS ART. He began his program with the classic Nardini and then presented a modern Concerto of D'Ambrosio. The latter abounds in many beautiful episodes which show the technical and tonal resources of the player to the finest advantage. The interpretation, as a whole, was vigorous, fresh AND OF NOBLE DESIGN. The two groups of smaller pieces were played with exquisite taste. The Hubay "Zephir" disclosed SUCH ELFIN GRACE THAT THE AUDIENCE WILDLY DEMANDED ITS REPETITION. Applause was profusely bestowed after each number and several encores were cheerfully given.

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GALLOWAY OPENS NEW YORK STUDIO

American Teacher Last Musical
Refugee Driven Here
By War

Perhaps the last American musician of the teaching fraternity to be driven home by the war is J. Armour Galloway, who recently arrived in America and has opened studios in the Tuxedo Building, at Fifty-ninth Street and Madison avenue, New York. Mr. Galloway's name as a teacher was firmly established in his own country when in 1906 he went abroad and became part of the musical life of Milan.

For nine years he has taught there and has placed many singers on the operatic stage, among them Anita Rio, who prior to her operatic debut in Italy was a prominent concert soprano in America, where she is now repeating her former triumphs in this field; Grace Cole, known in Italy as Graziella Lara, who is now singing in opera in Messina, and several others. Mr. Galloway has brought over with him all his belongings, including his pictures, which include some remarkable old and modern masterpieces. His understanding of paintings almost matches his musical accomplishments and the combination of the arts



—Mishkin Photo

J. Armour Galloway, American Vocal
Teacher, Who Has Returned After
Many Years in Italy

is seen in the extremely artistic manner in which the studios are fitted out.

Having been associated with the operatic world in Europe for so many years, Mr. Galloway has gained an unusual equipment in the preparing of operatic rôles in all languages. He has already begun his teaching for the season.

PIANIST'S RECITAL IN EASTON

Earle La Ross Introduces Unfamiliar
Prices in Excellent Program

EASTON, PA., Feb. 20.—Before an audience that probably established a record for a piano recital in this city, Earle D. La Ross, director of the local symphony orchestra, played last Tuesday evening at the Library auditorium. The program was unusual in that it contained many numbers not usually heard on piano recital programs. There were the Fantasy pieces of Schumann, the Schubert-Tausig "Marche Militaire," Russian compositions by Tchaikowsky, Glazounow, Scriabine and Rachmaninoff, and modern compositions by Debussy, Cyril Scott, Ethelbert Nevin, La Ross and MacDowell.

The Schumann pieces were played with poetic conception and the Schubert with brilliancy. The remainder of the works, unfamiliar to most of the people in the audience, were played with such interpretative power and breadth of conception that they were heartily welcomed. Mr. La Ross, who has grown much in the last year in his ability to interpret, displayed his usual technical efficiency and performed a real service to the community in presenting a program of such interest.

Thibaud Running Automobile in Service
of French Army

Loudon Charlton has heard again from Jacques Thibaud, who is still at the front in the cause of France. The letter, which was written in Paris on January 18, is as follows: "I have been in Paris for the last two days in order to get a little rest, and to have my car repaired. It gets even more tired than I do in this ferocious business. I was at Verdun for eight days and made the connection between the east front and Paris for a month. I hope to take up this same work again as soon as my car has been put right. I am tired but otherwise very well. Next year life will be more beautiful than it has ever been before! Things will go easily and the air will again be breathable. Unhappily

that will not give us back those who are dead and the poor wounded who will always have to suffer, but they will at least have given everything in the sublime cause of liberty and honor."

NEW WORKS FOR TONKÜNSTLER

Grasse Sonata and Severn Suite Given
First Hearings

Featured at the meeting of the Tonkünstler Society at Assembly Hall, New York, on Tuesday evening, February 16, was the first public performance of a Sonata in G Major, op. 28, by Edwin Grasse, and a Suite for two violins and piano by Edmund Severn. Mr. Grasse has already put a worthy sonata to his credit and this one proved to be again a serious, logical and well constructed work. It was played by the composer and George Falkenstein, and was much admired.

The Severn Suite, made up of four movements, Prelude, "Danse Sérieuse," Nocturne and Fête Champêtre, was performed by Carl H. Tollefsen and the composer, violins, with Mrs. Severn at the piano. The composition is characteristic of Mr. Severn's best inspiration and is skilfully written for the instruments, with many fine double stopping effects, notable among them a quasi-Gregorian passage in the third movement. It was applauded enthusiastically and the composer and his assistants in the performance recalled a number of times.

Mme. Charlotte Lund was effective in a group of Mr. Severn's songs, "Song to Aithne," "To Amine," "Moon Baby," "Soul of the Spell." In these, as later in a Puccini aria and songs by Gubitosi and Tirindelli, she displayed her excellent voice to advantage and was well received. Mrs. Severn played her accompaniments efficiently.

Peavey-Schmidt Recital in Brooklyn

N. Val Peavey, pianist, and Adolph Schmidt, violinist, both well known to concert audiences on both sides of the East River, gave a program at the Brooklyn Academy of Music on the afternoon of February 22 that was not-

able for its finely played numbers and the proportionate enjoyment felt by a large audience. Goldmark's Suite, op. 11 (In Memoriam) was given by both artists, after which Mr. Schmidt played Mozart's Concerto in E Flat Major, with "Humoresque" as an encore. Mr. Peavey awakened great response with the Bach-Busoni "Chaconne," in D Minor, and later with Schubert's Impromptu in A Flat and two Chopin pieces, "Berceuse," op. 57, and "Polonaise," op. 53. He consented to several encores, among them being Chopin's Prelude, No. 15.

Mr. Schmidt, accompanied by Marjorie Parker, played "Orientale," by Cesar Cui; "Moment Musicale," Schubert-Kreisler, and Smetana's "Aus der Heimat." As did Mr. Peavey, he displayed a keen sense of interpretation and technical qualities that carried strong appeal. G. C. T.

PRIZE FOR COMPOSERS

Texas Club Offers \$100 Trophy for a
State Song

DALLAS, TEX., Feb. 20.—The Wednesday Morning Choral Club announces an offer of a prize of One Hundred Dollars for the best song using the "Blue Bonnet" as a theme, with the idea of inspiring a composition worthy to be made the State song of Texas.

Compositions must be complete songs, words and music. The song must contain three verses of not less than six or more than eight lines, and must be written in a form that will approach the standard of national hymns of this and other lands.

The judges in the contest are Mrs. Harriet Bacon McDonald, Professor Chas. D. Hahn and E. G. Council. They reserve the right to make no award, in case no song submitted possesses sufficient merit.

The contest will close May 1. Manuscripts will be returned to their owners upon receipt of necessary postage.

All inquiries and all manuscripts should be sent to Mrs. Grace Souders, No. 3413 Spence Street, Dallas, Tex.

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"This is by far Birmingham's greatest musical season," says the *Age-Herald* of that city. "When it closes we shall have had fully twenty-five artist recitals."

GLUCK-ZIMBALIST RECITAL
DRAWS SPOKANE THROGJoint Program Heard by Record Crowd
of Season—Philharmonic Opens
Series Auspiciously

SPOKANE, WASH., Feb. 19.—The Philharmonic Society of Spokane, under its conductor, Leonardo Brill, opened the 1915 season to a large and representative audience in a most auspicious manner on February 7. In the "William Tell" Overture of Rossini the conductor worked up a splendid climax. The "Unfinished" symphony of Schubert was the *pièce de résistance*, and the orchestra added an encore. The program closed with the "Henry VIII" Dances of Edward German.

Alma Gluck and Efrem Zimbalist scored a great success before a packed house on February 15 at the Auditorium Theater. The freshness and charm of her warm soprano voice, allied to a beautiful presence, carried all before it. "Depuis le jour" from "Louise" displayed a silver tone of delightful limpidity, and this was even more marked in Schubert's "Du bist die Ruh," while her voice was specially adapted to the Brahms "Botschaft." Her French group was remarkable for perfect diction, and Massenet's "Crépuscule" was done charmingly. Her delivery of Cadman's "From the Land of the Sky Blue Water" was irresistibly attractive. In the Tchaikowsky concerto in D Major Efrem Zimbalist revealed strength as well as velvety suavity, a round and pure quality of tone, joined to executive skill. Kreisler's "Tambourin Chinois" was given with much verve. The concert drew Spokane's biggest crowd, with the exception of that for Melba last season. M. S.

"World-Famous Artists' Concert" in
Hartford

HARTFORD, CONN., Feb. 15.—The second in the series of "World-Famous Artists' Concerts" took place at Foot Guard Hall on Tuesday evening, under the management of George A. Kelley. The attractions were Evan Williams, tenor; Herbert Witherspoon, bass, and Louis Siegel, violinist. The audience was large and most responsive, demanding encores from each artist. T. E. C.

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LAST OF "MOMENTS MUSICALES" SERIES

Concert Début of Vicarino and Appearance of Von Ende School Students the Features

For the closing program in the series of Ottokar Bartik's "Moments Musicales" at the Waldorf-Astoria, New York, on February 19, there was a crowded house and a special feature in the concert appearance of Regina Vicarino, the coloratura soprano, but a few days previous to her departure for Porto Rico as a star of the opera company at San Juan.

Mme. Vicarino gave an example of her brilliant operatic singing in the Polonaise from "I Puritani," which she delivered with complete ease and facility. Her other offerings were songs, comprising the old English "When Myra Sings," Bemberg's "Chant Vénétienne," excellently sung; "Cou gli Auglieli" by Sibella and Roy Lamont Smith's "I Sing to Thee." Dr. Anselm Goetzl provided her accompaniments.

Aside from the hearing of Mme. Vicarino, the occasion might almost have been called a Von Ende School afternoon, as it brought forward one of the faculty of that institution, Lawrence Goodman, pianist, and two of its gifted students, Ottilie Schillig, soprano, and Sergei Kotlarsky, violinist. The warmth and purity of Miss Schillig's voice won marked demonstrations of approval from the audience, as exhibited in *Lia's* Air from Debussy's "L'Enfant Prodigue," Huë's "J'ai pleuré en rêve" and Hummel's

"Hallelujah," the protracted applause after the latter compelling her to add McFayden's "Inter Nos." Alice M. Shaw was able accompanist.

Miss Schillig's noteworthy success on this occasion was in itself a warm tribute to the excellence of the training she has received under Mme. Adrienne Remenyi at the Von Ende School.

Mr. Goodman displayed brilliant pianism in Rachmaninoff's "Polichinelle" and Rubinstein's A Flat Valse. Decided was the success scored by Mr. Kotlarsky with his superior playing in the "Swing Song" of Ethel Barns and the Kreisler "Tambourin Chinois," the main subject of the latter being played at a dazzling speed. He added Kreisler's "Schön Rosmarin," after which he was given several recalls. The violinist's brother, Maximilian Kotlarsky, accompanied him effectively. K. S. C.

City Organist Koch Gives Pittsburgh Program

PITTSBURGH, PA., Feb. 15.—At the free organ recital given by Caspar P. Koch, city organist, at Carnegie Music Hall yesterday afternoon, Mary V. Cunningham, soprano, a pupil of Adolph M. Foerster of this city, and Anthony Jawelak, pianist, assisted.

Mr. Koch's performances were splendid and included Dudley Buck's "Variations on 'The Star Spangled Banner,'" a Sketch in D Flat by Harvey B. Gaul, Mr. Foerster's "Exaltation" and pieces by Foster, Flagler and Ferrata. Miss Cunningham displayed an excellent voice in Cadman's "Call Me No More," Kramer's "Allah," Foerster's "I Love Thee" and Kroeger's "Bend Low, O Dusky Night." Mr. Jawelak played with Mr. Koch a Fantasy for piano and organ of his own composition which revealed a pronounced gift as a creative musician.

Robert Maitland under Haensel & Jones Management

Messrs. Haensel and Jones, of Æolian Hall, New York, announced last week that they would have the eminent English bass-baritone, Robert Maitland, under their direction both this season and next. In Germany, France, Holland and throughout the British Isles Mr. Maitland has the distinction of being one of the leading oratorio and *lieder* singers. He has recently appeared in oratorio and recital in Boston and Washington.

Earle Tuckerman Soloist at Lecture by Massachusetts Governor

Earle Tuckerman, the baritone, recently appeared in Carnegie Hall as soloist in a musical program in connection with a lecture by Governor Walsh of Massachusetts. The latter thanked the baritone warmly at the concert's conclusion. Mr. Tuckerman was also heard at a concert given by the University Club of Brooklyn. He scored in songs by Sinding, von Fielitz, Homer, Harling, Hastings, Morgan and MacDowell, adding several extras.

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8000 AT CONCERT OF HADLEY ORCHESTRA

San Francisco Organization in Memorable Performance in New Auditorium

SAN FRANCISCO, Feb. 14.—Yesterday was a red-letter day for San Francisco musically. The new Auditorium that has just been completed at a cost of \$2,000,000, was thrown open for a great Sunday concert by the San Francisco Symphony Orchestra enlarged to eighty pieces and assisted by Rudolph Ganz and Albert Spalding as soloists. In spite of the rain more than 8,000 persons turned out for the occasion.

The concert opened with a spirited reading of the "Meistersinger" Overture which appealed strongly to our Wagner-loving populace.

Two movements from Goldmark's "Rustic Wedding" Symphony gave Mr. Hadley an excellent opportunity to show to the audience the chasm which separates the work of a first-class symphony orchestra from that of lesser organizations even in compositions that have a decided popular appeal.

Rudolph Ganz is a great favorite here and his classic performance of Beethoven's "Emperor" Concerto added to his already high reputation with local concert-goers.

Although Albert Spalding had been heard at the symphony concert last Friday and had received an ovation then, he was almost unknown to the vast audience at the Auditorium. But his beautiful performance of the Mendelssohn Concerto—a combination of fine technique, a rare Guarnerius, and a poetic personality—endured him at once to the San Francisco public.

In conducting the final number of the program, Tchaikowsky's "1812" Overture, Mr. Hadley fairly outdid himself in inspiring his men and swaying them to his mood. The great audience was fairly swept off its feet and in recognition of its hearty response, the orchestra finished the concert with "The Star Spangled Banner."

In spite of the work done upon it, the Auditorium still has some acoustic defects and in some parts of the hall the brasses echoed unpleasantly. This, however, was trifling in comparison with the wonderful general effect. The really great achievement was the bringing to

the mass of music lovers of the city at popular prices the splendid Symphony Orchestra that Henry Hadley has built up as the result of four seasons of untiring, devoted and inspired effort.

BEN LEGATO.

Belgian Pianist Gains Approval in New York Recital

Theo Henrion, a young Belgian pianist, who studied at the Conservatory of Vienna and now teaches in that of Montreal, added one more to the profuse list of New York recitals on Friday afternoon of last week when he appeared at Æolian Hall. His program comprised Beethoven's Sonata, Op. 109, a dozen Chopin Preludes and the C Sharp Minor Scherzo, a Schubert "Moment Musical" and numbers by Mendelssohn, Debussy and Liszt. Mr. Henrion plays with sincerity, intelligence and taste and a tone that, if not remarkable for color or sensuous beauty, is, nevertheless, unforced and of good quality. Technically also he is well provided. His reading of the Beethoven Sonata was lucid, musicianly and free from erratic propensities. Yet it cannot be urged that he contrived an exposition of its deeper content or displayed poetic penetration in his performances of Chopin. The Preludes, in particular, were played much too fast and without elasticity or rubato.

H. F. P.

Last of Carolyn Beebe's Brooklyn Musicales

The last of Carolyn Beebe's morning musicales in Brooklyn took place on February 5 at the home of Mrs. George Notman, No. 136 Joralemon street. The program contained the Trio in A Minor, by Brahms, played by Gustave Langenus, clarinetist; Paul Kefer, 'cellist, and Miss Beebe at the piano; Boellmann's Sonata in A Minor, Weber's "Grand Duo Concertant" and Beethoven's Trio in B Flat Major. The program throughout was beautifully played.

G. C. T.

Florence Anderson Otis in Recital

Florence Anderson Otis, who gave a song recital in Chickering Hall, New York, on February 18, has the faculty of placing her audience quickly in sympathy with her mood. A considerable number of music lovers assembled for this event. Miss Otis's hearers were in full accord with her. Her middle and lower voice is of rich, pleasing quality. Her program contained American, Italian and French groups. Miss Otis's clear enunciation deserves especial commendation.

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"SOMETHING NEW" IN SPHERE OF SONG RECITAL

Augette Forêt's Style of Program Has Unique Attributes—Costume and Dramatic Action Add to Effectiveness of Her "Chansons En Image"—Much More than Voice Required in "Painting a Vocal Picture"

NOVELTY in the song recital sphere is rare, and when an artist succeeds in relieving her audience from the tedium of the commonplace, it can safely be said that she has made a claim on popularity. This has been done by Augette Forêt, who aroused such enthusiasm at her recent recital at the Bandbox Theater, New York.

"To paint a vocal picture," said this interesting *artiste de genre* the other day, "requires more than voice. An illusion must be created, a character sketched or atmosphere evolved by poetic imagination. Besides singing in the costume of the country and of the period, I preface each song by a little word-picture that is of historical as well as of musical value. To portray these miniatures of the song-world one must have sufficient vocal equipment, plus poetic imagination, to give color to the picture."

"Many of the songs on my programs are folk-songs—the spirit of the people, imaged in rhythmical form. The oft-repeated strain, which is the very nature of the folk song, would become most monotonous, did not imagination, facial expression and thorough understanding come into play. No, I have never studied with Yvette Guilbert; in fact, I never saw that incomparable artist until I went to London for the first time. What I got from seeing her was invaluable to me, and I was greatly consoled to see and hear her do many things that I had conceived by myself, and to see that I had the same mental 'angle' on many songs that she had. I was encouraged in my convictions. What I got from seeing her was the courage to carry out my own interpretations."

"My style of program is, I think, in a class of its own. It is simplicity in complexity, or is it the other way around? To be a well-rounded artist one should have an intelligent appreciation of all the arts. The great painters were often sculptors and musicians as well. If we apprehend only our own art, our message becomes a flimsy. My dramatic experience enriches my equipment as a singer and enables me to give these songs a more comprehensive interpretation than I could if I conceived them in a musical way only."

"'Chansons en Image,' I think that expresses my *genre* better than anything else, because in my costume and with my dramatic action I make a picture of each song. I had twenty-two on the

program that I gave at the Bandbox Theater on February 5. That sounds like a very long program, does it not? However, I can give all these numbers, with changes of costume, in an hour and a half. Most of these little songs express but a single emotion; they are all the component parts of a beautiful mosaic, and when I have gone through



Augette Forêt, Costumed for One of Her "Chansons en Image"

my program I have given a composite which, I believe, forms an artistic and interesting whole.

"Yes, I love my work. I call it my 'mind child.' I have nourished it and fed it with research, reflection and study until it is my very, very own. I want everyone to love it as I do." W. J. Z.

Two Huge Audiences for Gluck and Zimbalist in Portland, Ore.

PORTLAND, ORE., Feb. 14.—When Alma Gluck appeared in a joint recital with her husband, Efreim Zimbalist, at the Heilig Theater, on Friday evening, every seat in the vast auditorium was taken and two or three hundred chairs which had been placed on the stage were

filled. Many were turned away for lack of room and accordingly a second concert was given on Sunday afternoon with the theater once more filled. These young artists won the hearts of all who heard them. Their programs were most satisfying. The greatest novelty was Mme. Gluck's singing of "The Old Folks at Home," to which her husband played the Dvorak Humoresque as a violin obbligato. He also played the piano accompaniment to "My Laddie" and "Will o' the Wisp," which were insisted upon before the regular program was allowed to proceed. Honors were about equally divided between these two gifted artists for whose appearance we are indebted to the Steers-Coman management.

H. C.

SOPRANO'S PLEASING DEBUT

Mme. Verkerk Reveals Vocal Charm in Interesting Program

Many pleasing qualities were revealed in the recital debut of Mme. Celine del Castilho Verkerk, a Dutch soprano, at Aeolian Hall, New York, on February 19. In the first place she presented a program which was, in the main, free from hackneyed numbers and included interesting novelties. Further, Mme. Verkerk displayed a lyric voice of considerable charm and in most cases she gained gratifying interpretative results. Her tones were finely and evenly produced, the only possible blemish being a slight unsteadiness of one or two of the sustained lower tones.

The soprano's gifts were less suited to her opening group of old arias in Italian than to her subsequent song offerings, among her best achievements being the delivery of Widor's "Non Credo," which she infused with devotional tenderness. Artistic also was her singing of the Saint-Saëns "Aimons-nous" and Trémisot's "Novembre." Interesting of her songs in German was the "Voeglein, Wohin?" of Leo Braun, the New York vocal teacher. Illuminating was her interpretation of van Eyken's "Jugend." Most effusive was the applause for the singer's voicing of two songs by composers of her own country, "Jonge Liefde" by G. Mann and a quaint Lullaby by Catharina van Rennes. Frank la Forge's "I Came with a Song" was tellingly set forth, and the singer added Thayer's "My Laddie," charmingly sung.

Mme. Verkerk's distinguished audience showered her with applause and floral tributes. Her accompaniments were provided discreetly at the experienced hands of Paul Eisler. K. S. C.

Sunday Recital Series at Negro Music Settlement

The Music School Settlement for Colored People, at No. 6 West 131st street, New York, has been giving a unique series of recitals every Sunday afternoon. A number of addresses have been made. The program on Sunday, February 14, was given over to the exercises in commemoration of Lincoln, and marked the first appearance of the Music School Settlement Vocal Quartet. Other programs were those of Mr. and Mrs. David Mannes, on Sunday, February 21, and songs from David Bispham, on Sunday, February 28, at which time the Music School Settlement String Quartet makes its debut.

Florence Larrabee Only Pianist Engaged for Richmond Festival

Florence Larrabee, the young pianist, has been engaged as the only piano soloist to appear at the May Festival in Richmond, Va., on April 13. She will play the Rubinstein D Minor Concerto with the Philadelphia Symphony Orchestra under Stokowski. The other soloists at the Richmond Festival will be singers from the Metropolitan Opera House. Next week Miss Larrabee will appear in two recitals in Boston.

Soloists Engaged for Ann Arbor Festival

ANN ARBOR, MICH., Feb. 18.—John McCormack, the tenor; Mme. Margarete Ober, of the Metropolitan Opera, and Harold Bauer, the pianist, will be among the artists of the twenty-second annual May Festival to be held in Hill Audi-

torium, May 19, 20, 21 and 22. Their engagements have just been announced. Other artists to be heard, some new to Ann Arbor, and others old favorites, are: Clarence Whitehill, of the Metropolitan Opera; Margaret Keyes, contralto; Lambert Murphy, tenor; Leonora Allen, soprano; Ada Grace Johnson, of Ann Arbor; Olive Kline, soprano; Theodore Harrison, baritone, and L. L. Renwick and E. V. Moore, organists. C. A. S.

PERCY GRAINGER HONORED

Pianist the Guest of MacDowell Club of New York

The committee on music of the MacDowell Club of New York gathered informally at the club rooms, on Tuesday evening, February 16, in honor of the Australian pianist, Percy Grainger. The large audience heard with evident pleasure a charming program given by George Harris, Jr., tenor; a string quartet, composed of Edouard Dethier, Davol Sanders, W. H. Rachau, Edwin T. Rice, and a selected chorus from the Schola Cantorum (the official chorus of the MacDowell Club), directed by Kurt Schindler. Mr. Grainger played several of his own compositions, followed by works of Grieg. Sigismund Stojowski made an introductory speech.

Mr. Grainger repeated his "Colonial Song" and "Mock Morris" Dance with the same success attained at his concert at Aeolian Hall, last week.

Among Mr. Harris's offerings were Mr. Grainger's songs, "Willow, Willow," "Died for Love," (the former a setting of an Old English song, the latter, a "Peasant Song" of Lincolnshire); "Dedication" and "The Riever's Neck-Verse"; "Tiger! Tiger!" with male chorus, and "Brigg Fair," with mixed chorus. A very pretty trio entitled "My Robin is to the Greenwood Gone," with violin and cello, was followed by a quartet, Clog Dance; "Handel in the Strand," for violin, cello and viola. A. S.

Boston Symphony in Washington

WASHINGTON, D. C., Feb. 20.—The fourth concert of the Boston Symphony, under the local management of Mrs. Wilson Greene, gave Washington the opportunity of hearing the "Jupiter" Symphony of Mozart. The soloist was picked from the orchestra in the person of Mr. Maquarre, flautist, who gave a most sympathetic interpretation of a Bach suite. The other numbers were the Strauss "Don Juan" and the "Carnaval Overture," by Dvorak. W. H.

Governor's Wife Hears Paul Dufault in Albany Recital

ALBANY, N. Y., Feb. 18.—Paul Dufault, the noted French tenor, scored a success at his appearance at a concert given in Harmanus Bleecker Hall on February 11. He sang with fine effect songs by Sinding, Pfeiffer, Holmes, Macfadyen, Campbell-Tipton and Huhn. Mrs. Charles S. Whitman, wife of New York's Governor, and friends occupied a box at this concert. The other artists heard were Franklyn Holding, violinist, and E. Romayne Simmons, pianist.

Ann Ivins in Musicales at Mansion of Senator Clark

Ann Ivins, soprano, sang at the New York mansion of Senator William A. Clark, February 11, on the program with Andre Tourret, the French violinist, and Mrs. John R. MacArthur. On February 12 she sang at Emma Thursby's when the guest of honor was Lucy Gates.

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CONCERT MARKS EPOCH IN HISTORY OF BUFFALO CLUB

Guido Chorus Sings Stirring and Has Aid of Damrosch and Hofmann—Kreiser-Van Endert Recital

BUFFALO, N. Y., Feb. 20.—Two concerts of rare merit were given here this week. On Tuesday evening the fifth of Mrs. Mai Davis Smith's subscription series took place in Elmwood Music Hall before a capacity house. This concert presented Fritz Kreisler, violinist, and Mme. Van Endert, soprano, in a joint recital. Mr. Kreisler must have been gratified at the warmth of his reception. His listeners were held spellbound by the magic of his tremendous outpouring of beautiful tone and deep feeling. He was recalled times without number and played several encores. Mme. Van Endert's fine voice was heard to excellent advantage in an aria from "Der Freischütz" and in songs. She was heartily applauded and sang two encores. Carl Lamson played ideal accompaniments.

The second Guido Chorus concert for this season was given on February 18, under the direction of Seth Clark, before a very large audience and marked an epoch in the club's history, for in addition to placing to its credit some beautiful singing, the club had the assistance of the New York Symphony Orchestra, Walter Damrosch, conductor, and Josef Hofmann, pianist. The admirable choral offerings were Strauss's beautiful "Blue Danube" and Hammond's "Lochinvar," sung with orchestral accompaniment, and a setting by Conductor Clark of Kipling's "Recessional," sung *a capella*. The latter is a meritorious composition, and it was sung with beautiful tone and perfect intonation. The audience called for a repetition, but Mr. Clark modestly declined to grant it. The relished orchestral offerings were Haydn's Symphony "Militaire," Mottl's arrangement of

Liszt's "St. Francis Preaching to the Birds," and Grainger's British folk songs and dances, "Molly on the Shore" and "Shepherds Hey." To Josef Hofmann fell the supreme honors of the evening in his playing of the Rubinstein Concerto in D Minor, which was a stupendous achievement. He added a dazzling performance of Chopin's Black Key Study. F. H. H.

CHARMING ST. PAUL RECITAL

Marie McCormick Wins Much Favor in Varied Program

ST. PAUL, MINN., Feb. 14.—It has been some time since a local singer has created so pleasant an impression as did Marie McCormick, soprano, with Mrs. Frank Hoffman at the piano, in her recital at the Church Club House Thursday night. A true lyric voice with style and finish adapted to the requirements of a varied program contributed to this end.

Bach and Brahms were followed by a French group, in which Vidal's "Printemps Nouveau" was particularly charming. Two Irish songs, "The Pretty Girl Milking Her Cow" and "The Low Back Car," were very well liked. Leopold Bruenner, the St. Paul composer, was represented by "Bonnie Doon," which called forth an encore. Mary Keegan played a group of piano solos. F. L. C. B.

Exacting Duties for Ashley Ropps in Brooklyn Choral Concert

Ashley Ropps's third appearance with Saint James's Chorus of Brooklyn on February 21 was taxing, for it imposed a double burden upon the baritone's shoulders. He was informed upon short notice that the basso who was to have sung in Gounod's "Redemption" was indisposed and with little preparation he assumed the bass part as well as his own taxing baritone rôle.

"AIDA" IN BROOKLYN BY SAN CARLO COMPANY

Majestic Theater Crowded to Hear Organization that Has Toured the Country

The advent of the San Carlo Grand Opera Company brought a keen audience to the Majestic Theater, Brooklyn, on Washington's Birthday, eager to sample the artistry of the far-famed organization and make such comparisons with home talent as music lovers invariably enjoy. They were mostly Italians who early thronged the lobby of the Majestic in the afternoon and evening and there was much excitement. Even children of six years disobediently followed their parents from Myrtle avenue and wept loudly at the portals because their guardians thought them—or the performance—safer if they stayed at home.

After an interesting performance of the Flotow work at the matinée the Verdi masterpiece was given to a crowded house. The audience was enthusiastic and indulgent, even when the sprightly Agostini in the rôle of *Radames*, flushed with victory, had a rear end collision with a dancing girl when retiring from the dais, nearly precipitating the lady upon her face. Agostini's high notes evoked favor and he looked the much-wooded gallant to perfection. Ester Adaberto, as *Aida*, possessed of a sympathetic voice, rose to the emergencies of her rôle with an exotic grace that distinguished her. The bâton of Chevalier Giuseppe Angelini infused animation into the company and the finales were more than recompense.

Carolina Zawner was *Amneris* and good to see. She sang with spirit in a mezzo-soprano of pleasing quality. Emilio Sesona, as *Ramfis*, showed power and captured his hearers, and Cervi, as the *King of Egypt*, shared honors. The part of *Amonasro* was taken by Alessan-

dro Modesti in able fashion. Luciano Rossini was the messenger.

It is to the credit of the company that there was a coherent and forcible presentation of a difficult opera and that they brought enjoyment to a notably large class of music devotees who are seldom privileged to hear the best music of the metropolis. There was a dash and go to the performance after it had gotten under way that bespoke a familiarity with the high traditions of the work in hand and gave promise of good patronage for the future performances of the season. Scheduled for the balance of the week were "Lucia di Lammermoor," "Faust," "Cavalleria Rusticana" and "I Pagliacci," "Rigoletto," "La Gioconda," "Tales of Hoffmann" and "Il Trovatore." G. C. T.

Witherspoon and Ada Sassoli in Joint Recital at Harrisburg, Pa.

HARRISBURG, PA., Feb. 20.—Members and friends of the Wednesday Club were entertained last Monday evening in Fahnstock Hall by a recital given by Herbert Witherspoon, basso; Ada Sassoli, harpist, and Charles A. Baker, accompanist. The concert was one of the finest heard in Harrisburg for a long time.

The evening program was made up of numbers by Bach, Mozart, Schubert, Pierné, Massenet and others. By special request Mr. Witherspoon sang as an encore the Tours "Mother o' Mine" and "Flow Gently, Sweet Afton." Besides her solos, Miss Sassoli provided the accompaniment for Mr. Witherspoon in "Eyes of Blue" and in a few old Irish ballads. G. A. Q.

Adelaide Fischer under Management of Charles L. Wagner

Adelaide Fischer, the young American soprano, who made a success in her début at Aeolian Hall, New York, is now under the management of Charles L. Wagner.

TRIUMPHANT PROGRESS of MELANIE KURT

As BRÜNNHILDE IN "GÖTTERDÄMMERUNG," February 18, 1915
Metropolitan Opera House



N. Y. SUN:

Mme. Kurt's impersonation was characterized chiefly by its publication of womanly emotion. Correct in conception in its eradication of the last trace of the Valkyr's divinity, it searched into the recesses of the agonies of the betrayed wife and found poignant vocal utterance, as well as facial expression, for every throb of anguish and every burst of rage in the great gamut of the tortured soul.

N. Y. TIMES:

The one element in yesterday's performance of "Götterdämmerung" that was unfamiliar

to this public was the Brünnhilde of Mme. Melanie Kurt. As was to be expected from her previous Wagnerian impersonations since her arrival here, it was an extremely fine one and compelled a high admiration, though Mme. Kurt had to contend against recent memories of other supremely fine impersonations of the same character.

The music of Brünnhilde has rarely been more beautifully sung, with a finer art, a more thrilling dramatic quality and poignancy of vocal utterance, a more eloquent declamatory potency and truth. It was equally fine upon the histrionic side. Mme. Kurt's conception lays the right emphasis upon the essentially womanly feeling of Brünnhilde deprived of the attributes of the goddess; the tenderness, the bewilderment and despair at the web of deception that enwraps her, the outraged dignity, the majesty of her final proclamation over Siegfried's bier. Her effects were gained without a sacrifice of repose and with a consistent unfolding of the dramatic development. It was a performance on her part worthy of the best traditions of the house.

N. Y. TRIBUNE:

Mme. Kurt was an excellent daughter of Wotan. Vocally she rose to splendid heights, especially in the immolation scene.

N. Y. POST:

As a novelty, the most interesting event of the afternoon was the appearance of Mme. Melanie Kurt as Brünnhilde. She was received with much applause and a cordiality which doubtless helped to make her performance a good one. Mme. Kurt's rich, pleasing voice is fully equal to the task of singing the most difficult of the Brünnhilde rôles.

N. Y. EVENING SUN:

Melanie Kurt sang a noble "Immolation."

N. Y. HERALD:

It was a remarkable presentation of the familiar work. Mme. Kurt, the new German soprano, sang Brünnhilde here for the first time, and the applause she received eclipsed previous demonstrations of approval accorded to her this season. She deserved all, for the difficult rôle has not been so well sung here in years. It has been portrayed with greater emotional intensity, but not with anything approaching the vocal beauty of yesterday's performance. Mme. Kurt's high notes rang out with heroic clearness, and the freshness and beauty of her voice were again apparent. Her acting was marked by great intelligence, her poses were picturesque and she appeared a handsome, wilful daughter of the great God Wotan.

N. Y. PRESS:

Mme. Melanie Kurt added new laurels to her rapidly increasing store.

As the tragic Brünnhilde of Wagner's mighty work the German soprano supplemented the three impersonations which already had established her firmly in the affection of New Yorkers with a portrayal of superlative merit—a portrayal that deserves a place among the loftiest artistic achievements in the annals of the proud lyric establishment on Broadway.

Kurt Cheered by Crowd

No wonder the audience insisted on having Mme. Kurt take her curtain calls alone at the end of the second act, though she modestly urged her artistic associates not to leave her in the lurch. No wonder the roar of applause, swelled by a chorus of bravos, turned into a deafening tumult of noise when finally she accepted reluctantly, her noble features radiant with joy, the individual honors she so richly deserved.

How, indeed, could any man or woman capable of receiving impressions have failed to respond to a performance so big in its dramatic sweep, so finely and so deeply felt, so beautifully poetic and so intensely human in its appeal.

From whatever angle one examined Mme. Kurt's embodiment yesterday, whether from

the standpoint of the student of singing or the student of Wagnerian acting as handed down to us by Lilli Lehmann and other pupils of the Bayreuth master, her Brünnhilde stood out as a well-nigh ideal interpretation of one of the most difficult rôles in the literature of lyric drama.

A Superb Brünnhilde

Without attempting to analyze at this time an interpretation so full of absorbingly interesting detail, it may be said that Mme. Kurt emphasized the feminine side of Brünnhilde, yet preserved the heroic outlines of Wotan's love-chastened daughter.

Though she was not quite at her best in the first scene, her portrayal carried out from beginning to end a superbly designed and finely executed conception. In every modulation of her mobile face, in every pose and gesture, in every shade of vocal expression were mirrored the fundamental emotions that had inspired music and text.

Not once did her nobly eloquent voice, so beautiful in itself, vibrate merely for the sensuous satisfaction of the ear. Every tone, from the first attack to exhaustion, carried a sustained burden of emotional meaning, drawn from the inner chambers of the imagination.

Not once did her arms and hands, whether in perfect repose or in classically deliberate motion, assume an attitude that had no dramatic significance. Physical and spiritual impulses, fused into one, reflected incessantly the message of Wagner's genius.

Recalls Lilli Lehmann

Who of those who sat yesterday at Mme. Kurt's feet are likely to forget her profoundly moving performance of the scene in which Brünnhilde refuses to relinquish the ring, the pledge of Siegfried's love, to her sister Waltraute; of the tragic proceedings in the second act, beginning with the discovery of Siegfried's treachery and ending with the plot for Siegfried's death, and of the great immolation scene in the last act?

To recall similar impressions one has to go back as far as the days of Lilli Lehmann. Even Milka Ternina did not find such intense accents for Brünnhilde's heart-wringing cry, "Ach Jammmer, Jammmer, Weh, ach Weh!"

MARGULIES TRIO GIVES LAST OF THREE CONCERTS

Mendelssohn, Dvorak and Brahms Program Heard by Chamber Music Lovers

The first last concert of the season took place last Tuesday evening when the Margulies Trio had its third hearing of the Winter in Aeolian Hall. For the first time this year the program offered nothing savoring of novelty or otherwise unusual character. It contained Mendelssohn's C Minor Trio, the first of Brahms's published violin sonatas (the one in G, Op. 78) and Dvorak's Quintet in A Major for piano and strings, this last necessitating the additional services of F. Lorenz Smith, violin, and Joseph Kovarik, a member of the Philharmonic's viola contingent.

It is needless at this time to pass in detailed review the splendid qualities that mark the work of the Margulies organization. Eleven years of unflagging zeal and devoted and conscientious cooperation have brought the three players to the highest levels of artistic attainment. Unity of purpose, balance and finish of ensemble are set forth most ingratiatingly in whatever they play. On Tuesday they made, as usual, the most of what they undertook; if, in the end, the concert was not one of the most notable in its musical significance the blame must be ascribed to the quality of what they offered. Mendelssohn's Trio is fairly antiquated and by no means his most inspired piece of chamber music, though its first movement and its scherzo have their pleasant features and the finale, with its use of the "Old Hundred" hymn, is still fresh and stirring. Miss Margulies and her associates must be particularly commended for not yielding to the temptation of over-sentimentalizing the *Andante* which suggests some of its composer's most lacrymose "Songs Without Words."

Brahms's Sonata has a slow move-

ment of undeniable nobility and high poetic suggestiveness but the rest is in great part tiresome. Nor is Dvorak at his best in the Quintet, though he himself held the work in very high esteem. Its Dumka movement is exceedingly beautiful, varied and rich in color and attractive conceits of workmanship, but the remaining divisions, despite occasional oases of graceful melodic fancy and captivating instrumental effects, have little of the greater Dvorak in them—the Dvorak of the "Dumky" Trio and the "American" Quartet. The two assisting artists filled their share honorably.

H. F. P.

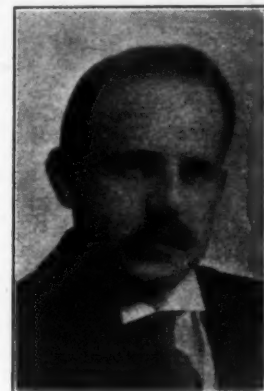
BASSO'S PROVIDENCE RECITAL

Lionel P. Storr Wins Laurels in Joint Program with Mme. Scotney

PROVIDENCE, Feb. 17.—Lionel P. Storr, basso-cantante, gave a song recital on Tuesday evening before a good sized audience. He was assisted by Mme. Evelyn Scotney, coloratura-soprano, and Herbert Seiler and Mrs. Catherine McLeod - Storr, accompanists. Mr. Storr, who is a pupil of Theodore Schroeder of Boston, has recently become soloist at the Pawtucket Congregational Church, and this was his first public recital, and his splendid program and fine interpretations of the varied numbers won laurels for him.

Mr. Storr exhibited a pleasing voice of wide range, which shows excellent training, and he sang with intelligence and skill. His German songs were delivered with musicianly feeling and he sang equally as well his French and Italian numbers, which included "La Portrait," by Parkyns, and Verdi's "O tu Palermo." His English group included Gilbert's "Two Roses," Milenberg's "Her Eyes," and Herman Löhr's "Where My Caravan Has Rested." He was heartily applauded after each group and responded with two encores.

Mme. Scotney sang songs in German, French and English with her usual art and her lovely pure voice seemed more delightful than ever. Mr. Seiler provided excellent accompaniments for Mme. Scotney. Mrs. Storr played her husband's accompaniments with sympathy and good judgment. G. F. H.

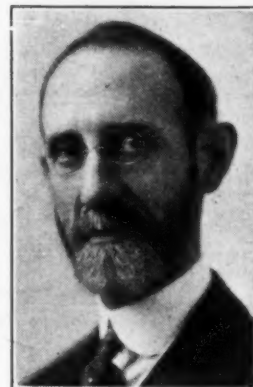


Lionel P. Storr

ORGANIST SOLOIST WITH MINNEAPOLIS SYMPHONY

Hamlin Hunt Furnishes Important Feature of Orchestra's Sixteenth Popular Concert

MINNEAPOLIS, Feb. 10.—The sixteenth popular concert by the Minneapolis Symphony Orchestra took place Sunday afternoon. The house was sold out. There were several special features of the concert any one of which might be held responsible for the large attendance.



Hamlin Hunt

Hamlin Hunt, organist, was the assisting soloist, and there were many whose particular interest was thus accounted for. Their anticipation was agreeably realized in the performance of Boellmann's Fantasy Dialogue, for Organ and Orchestra. Mr. Hunt expressed his appreciation of the prolonged applause in the added number, a Toccata by Gigout for organ alone.

Another feature, interesting as a novelty and given its first presentation in Minneapolis on this occasion, was Maurer's Symphony Concertante, for four violins and orchestra. The solo violinists were Richard Czermonky, George Klass, Adolphe Dumont, Franz Dicks.

Tschaikowsky's Overture, "Romeo and Juliet" and Enesco's Roumanian Rhapsody No. 2 in D Major contributed richly to the program. It is suspected that Rossini's "William Tell" Overture on the announced program attracted a numerous contingent and sure it is that they expressed themselves in the applause. Grieg's Norwegian Bridal Procession was played as the opening march and Three Hungarian Dances by Brahms furnished a ravishingly beautiful close.

F. L. C. B.

Oley Speaks Wins Favor in Altoona Recital

ALTOONA, PA., Feb. 12.—Oley Speaks, the popular composer and baritone, gave a recital at the Birmingham School, Saturday, February 5, assisted by Florence Jubb at the piano. It was Mr. Speaks's second visit to this city, and he was again received enthusiastically. He sang

classic pieces by Carissimi and Secchi, the "Evening Star" air from "Tannhäuser," German songs by Schubert, Schumann and Grieg, English songs by Campbell-Tipton, Mack, German and Dix. A feature of his performance was his singing of his own songs, "Morning," "Sylvia," "To You" and his rousing setting of Kipling's "On the Road to Mandalay." At the close of the recital Mr. Speaks was obliged to add extras, giving his own "In May Time" and "An Evening Song."

KUNWALD IN GRAND RAPIDS

Orchestra Makes Sensation at Première Hearing—Kneisels' Program

GRAND RAPIDS, MICH., Feb. 20.—The premier appearance of the Cincinnati Symphony Orchestra at the High School Auditorium Thursday evening so keenly aroused the audience that it will stand out as one of the great musical events of Grand Rapids.

Dr. Ernst Kunwald, with his virility and marked dynamic force, handled his eighty players with mastery. Tchaikowsky's Symphony "Pathétique" was played with notable effect. An afternoon program was given to 1,200 school children. It is through the efforts of J. W. Beattie, director of music in the public schools and director of the High School Orchestra, that Grand Rapids has heard the Chicago Symphony, Fritz Kreisler and Cincinnati Orchestra.

Last evening the Kneisel Quartet gave a rare program at the home of Mr. and Mrs. C. B. Kelsey to 300 guests. Smetana's Quartet in E Minor, "Aus Meinem Leben," was played superbly. Mr. and Mrs. Kelsey each year entertain with noted musical artists, thereby enlarging the musical vision of Grand Rapids. E. H.

Success for Christine Schutz in Fall River, Mass.

FALL RIVER, MASS., Feb. 22.—Christine Schutz, contralto, recently gave a splendid song recital in Music Hall before a responsive audience. Her program was diversified and claimed interest throughout. Miss Schutz was generous in the matter of extra numbers. Her accompanist, Marion Sims, also did praiseworthy work.

Illumina Miserendino, a young Italian violinist, who grew up in New York and has just returned from four years' study in Vienna, gave his first recital on February 14 in the Astor Hotel. A large audience received him cordially.

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Daily Eastern Argus, Oct. 8

"The first soloist appearing for this programme was Cuyler Black, a young tenor, who is an artist of the highest order. He possesses a voice of pure lyric quality that was heard to advantage in the aria from 'Pagliacci' by Leoncavallo, and at once made a distinct impression with the audience. At the close he was greeted with tremendous applause."

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Glen Dillard Gunn, in the Chicago Tribune—"Miss Wakefield by the faultless legato and sostenuto of her method as well as by the exceptional beauty of the voice itself, supplied a contrast which the audience recognized with cordial applause."



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GOLDMARK AS MAN AND ARTIST

An Estimate of His Operas and Other Compositions, Together with Personal Reminiscences

By FELIX VON WEINGARTNER

[Translated for "Musical America" by Jacques Mayer]

WHEN a mere boy living in Graz, I first became acquainted with Goldmark's music. With my teacher I frequently played an arrangement for four hands of his "Sakuntala" Overture. The splendid, sensuously glowing theme in triplets, with the broadly swung upper voice following, greatly impressed me. The explanatory preface to the work directed my attention to the drama, "Kalidasas," out of which later on, when a lad of nineteen, I constructed a music drama. Pretty soon I also heard the suite for piano and violin, in which I discovered characteristic traits similar to those in the "Sakuntala." This served to heighten my interest in that composition. The tremendous success of "The Queen of Sheba" also found an echo in Graz. The conditions at that time prevailing in the Styrian capital did not permit its production, but at a concert conducted by the youthful Felix Mottl we heard portions of it.

The opera itself I did not hear until some years later, when I stood through it one night in the top gallery of the Vienna Opera House. The imposing Materna as the Queen and the charming Kupfer-Berger as Sulamith still dwell most clearly in my memory. That which attracted me in the "Sakuntala" overture and in the opera likewise captivated me in the opera, viz., the peculiarly Oriental coloring prevailing in Goldmark's earlier works, and the impression was all the more profound, owing to the glorious tonal beauty of the Vienna orchestra. That melodic revelling in excessive and diminishing intervals, that curious sighing and yearning, flowing and glimmering, which saturated with glowing instrumental coloring evokes the far-off world of the harem and the minaret, still exerts its power to charm.

It is said that Wagner remarked of "The Queen of Sheba" that it made him sad, for it brought before him a seduc-

tive picture of that which he had combatted all his life long. Coming from him, the remark is easily understood, for "The Queen of Sheba" is a grand opera in the old sense of the term, developed, however, with modern methods. But its strength dwells in the very fact that it aims to be nothing else, and does not lose itself in fields foreign to the material at Goldmark's command and also probably to his talent. It is just this Oriental "grand opera" which responds as nothing else did to his individuality, and therefore "The Queen of Sheba" remained his greatest success. Assad's narrative and his duo with the Queen, Sulamith's song, Solomon's prophecy, and, not least of all, the brilliant marches and ballet music—I recall only the glorious D Minor melody in the first act—ensure for a long time to come the position held by the work for many years past.

Wagner's Influence

But Goldmark could not permanently escape the influence of the great Bayreuther. A considerable number of years after "The Queen of Sheba" he entered with his "Merlin" into the domain of the Germanic mythology, awakened into new life by Wagner. He now also endeavored to acquire the style of the music drama, though not altogether abandoning his own individuality. "Merlin" is a convincing proof that, for a Wagnerian music drama, it is above all necessary to have a text possessing genuine poetic value (*Eine Dichtung*). If in "The Queen of Sheba" the abundance of beautiful music enabled one to overlook the inferior libretto, that fault formed a disturbing factor in "Merlin," all the more as the characters of the story provoked comparisons with those created by Wagner, while they never rose above a certain degree of conventionality. Much of the music is fine. The declamation was more carefully handled than in the earlier opera, and the instrumentation was quite as colorful. To-day I cannot forget the powerful climax achieved by Conductor Jahn

in the masterfully built-up prelude, as well as in the second act. Later on when in Hamburg I had the pleasure of bringing out "Merlin," with the wonderful Rosa Sucher in the cast. I was always painfully aware that with a much weaker orchestra I was quite unable to obtain such climaxes.

About the year 1896 I became personally acquainted with Goldmark, and before long he seemed to take a liking to me. Late one night we took a walk together, arm in arm, and he imparted to me his ideas concerning the future development of opera. In his opinion the opera would have to return to the old melodic and structural forms; and only thereby was its vital existence possible. He was thinking at the time of his "Cricket on the Hearth," of which he discoursed fluently. This opera, he thought, would become his second great stage success. One may entertain various opinions regarding the manner in which Dickens's masterly fairy tale was made into an opera plot, or even doubt the possibility of accomplishing such a task artistically, but the opera itself contains poetic and musical values such as should guarantee its stage existence and make its reappearance in the repertory always an occasion for approval.

The "Rustic Wedding"

In the meantime I had become acquainted with and produced symphonic works by Goldmark, and derived particular pleasure from his "Rustic Wedding." At present the middle movement may seem rather faded, but the first movement has a series of capital variations, and certainly the *finale* has preserved an enduring freshness. Among modern symphonies of the older style I know few movements of such irresistible, sweeping power as this *finale*.

I recall with delight a performance of the "Rustic Wedding" at a Vienna Philharmonic concert, when the tumultuous enthusiasm compelled the honored and always modestly retiring composer to come forward and show himself in his box.

My brief activity as director of the Vienna Royal Opera brought me into constant contact with Goldmark. On January 2, 1908, the second day of my directorship, his "Winter's Tale" was given for the first time anywhere. The rehearsals had been supervised by my predecessor. The brightest stars of the company, Kurt Mildenburg, Slezak, Demuth and Mayr constituted an ensemble so unsurpassable that for the moment it concealed the fact that the master's creative power was on the decline. The success was tremendous, but not enduring, a result largely brought about by the illness of important members of the cast, and this, after the first few performances, compelled the withdrawal of the opera from the repertory, to which it was not restored for a lengthy period.

"Götz von Berlichingen"

In 1910 Goldmark's eightieth birthday occurred. I was permitted to produce "Götz von Berlichingen," with brilliant scenery, and nothing was spared to celebrate the occasion worthily. There probably does not exist a piece so unfit for musical treatment as this tragedy of Goethe's and I could never understand why Goldmark, a man of fine artistic feeling and receptivity, could take so much pains with such material. However "Götz" was the only opera by Goldmark which the Royal Opera had never given, and we went to work, conscious of paying a debt of honor. The old gentleman attended every rehearsal and proved rather exacting in his demands. He was not easily satisfied, but he was not stubborn, and when views differing from his were well defended he gladly acceded. At one of the final rehearsals he was very quiet and, apparently sunken in thought, did not arise from

his seat. I could not be with him, for I conducted. His silence made me uneasy and at one of the pauses I asked him the reason. He pressed my hand warmly and softly said: "When work is done in that way the composer must remain silent." I was very proud of the compliment, and am so to this day.

There are beauties also in this score, but sown more thinly than in his earlier works. The description by Franz of Adelheit's demoniacal charms one can only compare sadly with Assad's narrative from "The Queen of Sheba," which had evidently served the composer as a model. On the other hand, the part of Götz has some attractive passages, and Weidemann's vigorous and appealing portrayal helped to display these in a proper light.

The celebration attained its height when Goldmark in some bright and humorous remarks invited the public to hear his new opera which he expected to produce on his ninetieth birthday.

I have frequently been in Goldmark's society, but never without deriving a mental stimulus. He was of astonishing freshness, not knowing what fatigue was. In jolly company he was sure to be the last one to go home. Infirmities of age and a conforming manner of living were strangers to him. He could trust himself to enjoy life, for he knew that he had the endurance. His mind was as clear and as bright as his eye. Frequently I met him in the Prater, and we walked together for a while. The talk at once soared from the commonplace to higher regions. Ordinary conversation he could never indulge in. We usually spoke of poetry or music. His opinions were acute, but amiable and never malicious, even when they were negative. Wagner said of Spohr: "When he did not understand a thing he put it aside uncomprehendingly but without opposing it." That also could be written of Goldmark. Distinction was the fundamental trait of his character. That in the battle of opinions he stood aside and in his own world lived for himself probably enabled him to live so long.

Last Memories

I spoke to him for the last time last Spring at the house of Knepler, the Vienna concert manager. Rosé played two of Goldmark's violin pieces, one recently composed—fine, clarified music, the bouquet of a rather too mature wine. "The old fellow won't give himself a rest," he exclaimed laughingly to me. I begged him long to postpone resting, and to give us more of such peculiarly charming music. We then spoke in terms of loving admiration of Schubert's unique genius. A performance of the C Major Symphony was about to be given by the Philharmonic Orchestra and I told him that if he came I would direct the symphony for him. He promised to do so, and did. At the conclusion he nodded to me, and several times waved his hand. It was the last greeting that he gave me.

I often regarded the little man as a human epitome of history. In life and in art what did not pass before him? When he was born Goethe was still among the living, and more than Goethean longevity was vouchsafed him. Now in the midst of the horrible tumult of the world's war he has found peace. Only pleasant memories can be dedicated to him and these will decorate his grave quite as well as the laurels which he won in such abundant measure.

St. Sulpice, Vaud, Jan. 3.

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(Miss) RUTH CUMMINGS.
Boston, Mass., Feb. 17, 1915.



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SAN FRANCISCO HALL HAS FAULTY ACOUSTICS

An Echo in New Municipal Auditorium
That Will Have to Be Remedied
—People's Orchestra Concert

SAN FRANCISCO, Feb. 9.—The new Municipal Auditorium, in which local musical interest is centering with the hope that its great capacity will enable San Francisco to enjoy regular seasons of the best eastern opera, is proving satisfactory except for a slight echo that may be heard in some parts of the building. The experts assert that this imperfection can be easily remedied.

On Thursday evening an audience of 8,000 persons, as the attendance figure was officially stated by Mayor Rolph, listened to a concert by the People's Philharmonic Orchestra, Herman Perlet, conductor, and the Loring Club, under the direction of Wallace A. Sabin. This was the first musical performance in the \$2,000,000 building. In some parts of the auditorium the echo was not to be heard at all; in other sections there was variation in the degree of annoyance, and nowhere was the returning sound very loud. The voice of Mayor Rolph, during an address that closed the program, caused more of an echo than did the full orchestra, and when Fausto Castellani, of the Bevani Opera Company, sang the big tenor aria from "I Pagliacci" and the Verdi "Celeste Aida," the acoustics seemed faultless.

As an experiment, wires were strung across the auditorium before the San Francisco Orchestra gave its concert on Sunday, but these afforded little or no improvement.

The architects and other experts declare that the building is in form perfect for the proper distribution of sound, but that the materials in the vast dome are too resonant. In the construction the concrete was deadened with wood, but not sufficiently, and now the great domed ceiling is to be lined with felt one or two inches in thickness. This additional cost will be about \$15,000.

It is intended that all future concerts of the Philharmonic Orchestra shall be given in the Auditorium, and a series of concerts by the San Francisco Orchestra at popular prices may also be inaugurated.

THOMAS NUNAN.

SYRACUSE CLUB CONCERTS

Salon and Morning Musicals—Programs
of Uncommon Interest Given

SYRACUSE, N. Y., Feb. 12.—At the last meeting of the Salon Musical Club Russian music was the subject considered. Mrs. Vibbard gave an interesting talk, Prof. Iliff Garrison spoke of Scriabine and his work and played his Sonata in F Minor, op. 6; Reginald Billin, baritone, sang "Pilgrim Song," Tschaikowsky, and an aria from "Boris Godounow." Pauline Baumer, soprano, sang "O Thou Billowy Harvest Field," Rachmaninow, and an unaccompanied air from Rimsky-Korsakoff, "The Czar's Betrothed." The club had as a guest Edith Wade, from Geneva, Switzerland, a violinist of distinction, who won great applause by her artistic playing. Mrs. Thomas Cranwell

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Apollo Club of Portland, Ore., Scores an Impressive Success



A Section of the Apollo Club of Portland, Ore. Center, Mme. Sibyl Sammis-MacDermid; at Her Right, James G. MacDermid; William C. McCulloch and Ralph W. Hoyt; at Her Left, William H. Boyer, Director of the Club, and Edgar E. Coursen

PORTLAND, ORE., Feb. 9.—A concert by the Apollo Club, with Sibyl Sammis-MacDermid as soloist, was given at the Heilig Theater last evening. It was an artistic success in every way as well as a leading social event. Every seat was occupied and both soloist and chorus were cordially applauded.

The singing of the club was marked by harmony of spirit as well as tone, and the ensemble work was of a high order. This was best shown in the choruses from "La Forza del Destino" and "The Fencing Master." In the powerful "Sword of Ferrara" and the unaccompanied songs, "Abide with Me" and "Now the Day Is Over," the same spirit of

unity was felt, and especially was this true in the Chadwick number, "Lo, Now Night's Shadows."

Mme. MacDermid has sung with the club before and is a great favorite here. Her best number last evening was the Mozart aria, "Il re Pastore." This she sang brilliantly and the splendid violin playing of Frank G. Eichenlaub in the obligato added to the beauty of the number. The songs composed by James G. MacDermid and accompanied by him were delightful.

William H. Boyer, who has been director of the club for years, sustained his reputation as a leader, while the accompanists, Ralph W. Hoyt, E. E. Coursen and William C. McCulloch, added to the general success. H. C.

also contributed some interesting French songs.

The program yesterday morning for the Morning Musicals was considered as one of the best of the season. The Syracuse Symphony Orchestra, Patrick Conway, conductor, played several numbers and accompanied Morton Adkins in an aria from "Tales of Hoffmann," Harriett Fitch in Rubinstein's Concerto in D Minor, and Laura Van Kuran in Ophelia's scene and aria from "Hamlet," by Thomas. There was a very large and applauding audience.

Prof. Harold L. Butler, baritone, Mrs. Butler, reader, Mr. Courboin, organist, and Zillah Halsted, pianist, gave a recital Monday evening in the First Baptist Church before an audience that completely filled the large auditorium.

The monthly public recital given by the students in the College of Fine Arts included numbers by Elizabeth Smith, Louise Botker, Margarite Dix, sopranos, and piano numbers by Florence Dealing and Edna Grace. L. V. K.

Creatore Band Concert and Piano Recital in New Orleans

NEW ORLEANS, LA., Feb. 13.—Creatore and his band gave two delightful concerts at the Lafayette Theater Sunday afternoon and night. The program included excerpts from "Gioconda," "Faust," "Tosca" and "Traviata." Creatore and his band stopped over here enroute to San Francisco, where they

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BUTTE SYMPHONY HELPS STUDENTS OF MONTANA

Concerts of New Body Provide Cultural
Incentive—Conductor and Players
Give Their Services

BUTTE, MONT., Feb. 6.—In January Butte had the second subscription concert of the Butte Symphony Orchestra, an organization which this most disastrous year has given to Montana, and of which this State is justly proud. It is doubtful if any city of its size in this country can boast so many music students as Butte. The very remoteness of Butte's situation has caused a great dearth of concerts and the incentive to study they naturally supply. This incentive a local symphony orchestra can furnish.

The Butte Symphony is composed of fifty-two local musicians, all donating their time to the cause of good music, as does the modest conductor, R. Vincent Johnston, who is a most efficient managing director as well. The orchestra has no guarantee fund and no guarantors. Interested citizens donate a hall for rehearsals, which continued for twelve months before the first public concert. The programs are designed to be educational to a large and growing student body, as well as interesting to music lovers.

The program given at this second concert was beautifully performed and enthusiastically received from Schubert's "Unfinished" Symphony, through the folk music of Smetana's "Bartered Bride" and the "Valse Triste" of Sibelius, to the March from "Tannhäuser." The orchestra had the assistance of two members of the faculty of music at the College of Montana. Miss Schwyn, pianist, gave a most artistic presentation of a Gluck-Brahms Gavotte and a Liszt Rhapsody, and Miss Fleming, contralto, sang two songs of Debussy and MacFayden. M. E. W.

OBERLIN INSTRUMENTAL MUSIC

Flonzaleys and Olga Samaroff Provide
Attractive Programs

OBERLIN, O., Feb. 16.—For the last artist recital for the first semester of the Oberlin Conservatory of Music, instead of Carl Flesch, who is detained in Europe, Director Morrison of the Conservatory secured the Flonzaley Quartet. The players gave a delightful program consisting of quartets by Mozart and by Tschaikowsky and the Variations from the Quartet in D Minor by Max Reger.

Mrs. Olga Samaroff gave a piano recital in Oberlin last Tuesday evening, which was exceptionally well received by the large audience. Her largest number was the MacDowell Sonata "Eroica," which she preceded with several numbers in the old style by Martini, Bach, Grun and Beethoven. Besides the Theme and Variations by Ernest Schelling, Mme. Samaroff played a group of Chopin and ended the program with the Hutcheson transcription of the "Ride of the Valkyries."

Arthur Bodansky, who is to succeed Alfred Hertz at the Metropolitan next season, will be succeeded at the Mannheim Opera by Otto Hess, of Munich.

will be one of the musical features of the Exposition.

An enjoyable piano recital was given at the Newcomb School of Music Wednesday by Margaret Lowry. Dr. Giuseppe Ferrata appeared at the second piano. D. B. F.

Hartford's Biggest Audience for McCormack

HARTFORD, Conn., Feb. 17.—John McCormack sang to a crowded house at the Park Casino last evening. Indeed this was said to be the largest audience ever gathered in Hartford, even the seating capacity of the stage being taxed to its utmost. The tenor was assisted by Donald McBeath, violinist, and Edwin Schneider, accompanist. T. E. C.

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MISS PURDY SINGS AT HER FORMER CONVENT HOME

Unique Recital Setting for Soprano—
Heard in Benefit for Petrograd's
American Hospital

Following her gratifying appearance before the Schubert Club of St. Paul, Constance Purdy, the American singer of Russian songs, had the unusual experience of singing for a large audience at the Visitation Convent in St. Louis. Not only is St. Louis her home city, but the convent was her home for many years and to the excellence of the musical training which she received there she attributes much of her present success. The occasion was entirely informal, but in spite of the few hours' notice an audience of more than two hundred had been assembled to hear the program of Russian songs sung partly in their original text and partly with the singer's own fine translations. On the same day Miss Purdy had the experience of losing an engagement through a conflict of dates, and immediately booking another for the opening of next season.

After a private recital in Indianapolis Miss Purdy hastened back to New York to keep her engagement to sing at a matinee of Russian folklore and song given in Berkely Theater for children,

as a benefit for the American Hospital in Petrograd. Among the patrons who attended the entertainment were Consul General M. Oustinoff, Prince Pierre Troubetzkoi, Charles R. Crane and Baron Oscar Korff. Owing to an accident to the engine, Miss Purdy's train was so delayed that she reached New York only two hours before the opening of the program. She was able, however, to fulfil her part of the program, which consisted of selections from the "Nursery" of Moussorgsky, and she sang with her accustomed charm of voice and diction.

Enables Deaf to "See" Musical Sounds

A despatch of February 16 from Bombay, India, to the New York *Tribune* says: It has been announced in Lahore that a Professor Albe, of that city, has invented an instrument called a "phonoscope," which enables the totally deaf to perceive sounds, such as speech and music, by means of the eye.

Finds "Musical America" a Necessity

To the Editor of MUSICAL AMERICA:

Enclosed find money order for the renewal of my subscription to MUSICAL AMERICA. At first I thought I should not take it this year, but find that I simply cannot get along without it.

Yours sincerely,

HELEN M. HAGEN.

Newton, Kan., Feb. 14, 1915.

SUPPORT FOR PROPAGANDA FROM MAINE CONDUCTOR

Adelbert W. Sprague, of Bangor, Praises
John C. Freund's Work for
Native Composers

BANGOR, ME., Feb. 18.—The Schumann Club with many invited guests yesterday afternoon listened with pleasure to the second and last learned discourse on "Recent Musical Tendencies," by Adelbert W. Sprague, conductor of the Bangor Band, local conductor of the Bangor Festival chorus and 'cellist in the Symphony Orchestra. Mr. Sprague again referred to the great work being done throughout this country by John C. Freund, editor of MUSICAL AMERICA, in his addresses. He declared that at the present time there is more exploitation of American music in the various symphonic and concert programs than ever before, no doubt brought about in a large measure by the propaganda started by MUSICAL AMERICA and the earnest appeal made by its editor. Mr. Sprague expressed the hope that Mr. Freund may speak in Bangor at some time in the near future.

He said this country is too new, and that we cannot expect great music in a short time but should do all in our power to develop the talent that already exists, giving as an example the Music League

of America founded for this very purpose. He referred to Mrs. H. H. A. Beach and Edward MacDowell as two of our greatest composers at the present time. He believes that there may be a place for opera in English, but that if there is a demand, it must, however, be proven. He thinks that English opera will be more successful in the small towns.

He spoke in detail of the best examples found in the music drama, opera, program music, orchestra, song and symphonic poems concluding his remarks by giving a narration of a large number of the more recent current events. Following the lecture a short musical program was given consisting of a pianoforte solo, Chopin Nocturne, Op. 28, No. 1, Isabel Weston; duet, "On Wings of Song," Mendelssohn, Irma Thomas, H. Josephine Burr; cello solo, Sonata in F Major, Boisdreffre (first and last movements) Adelbert W. Sprague. J. L. B.

Extras Demanded of David Sapirstein in Holidaysburg (Pa.) Recital

HOLIDAYSBURG, PA., Feb. 19.—David Sapirstein, the pianist, played a return engagement at Miss Cowles' School on February 12 and was called upon to give several encores. His program included the Beethoven Sonata, Op. 53; a group of Chopin numbers, the Schubert-Liszt "Wanderer" Fantasia, and a few modern pieces.

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STRIKING EXAMPLE OF VALUE OF AMERICAN TRAINING IN MUSIC

Harold C. Morris's Studies Pursued in Texas and Cincinnati—His Success as Teacher, Pianist and Accompanist—Composer for Voice and Piano

THAT this is an age for young people is often strikingly attested by developments in the field of musical endeavor. A gifted musician, whether he be creator or interpreter, or both, appears at present to attain his artistic majority earlier. Harold C. Morris, of San Antonio, Tex., is an example of what America is beginning to produce in the way of home-trained musicians. Although Mr. Morris is but twenty-five, he has established an enviable reputation as a pianist and his compositions appear to hold out remarkable promise. Mr. Morris received his public school education in his native city, subsequently attending the University of Texas. He managed to find time to further his musical studies while at college, yet he was very active in drama and philosophy. At the university the young musician studied piano with Edmund Ludwig and Dr. Hans Harthan.

Mr. Morris took his B.A. degree in 1910 and then spent several years at the Cincinnati Conservatory of Music, whence he was graduated with highest honors in piano and composition. At the conservatory his masters were Hans Richard and Marcian Thalberg in piano and Edgar Stillman-Kelley in composition. Mr. Morris was for two years a member of this school's faculty, acquiring a reputation in and around Cincinnati as a concert pianist, composer and teacher.

During his first year there, Mr. Morris gave a successful recital in Dayton with Boris Hambourg, 'cellist. Later he appeared with Mr. Hambourg and Mme. Dimitrieff, the soprano, and again with the 'cellist and Evan Williams, tenor. These recitals were given in Indiana but Mr. Morris appeared again in Dayton, this time with Maggie Teyte, the soprano, and Robert Schenck, violinist. The pianist has given three unassisted recitals in Cincinnati and two in Terrell, Commerce and San Antonio, Tex. At each of these recitals Mr. Morris has scored an indubitable success. He has also given a number of recitals in smaller cities of Ohio and Indiana.

Among those whom Mr. Morris has accompanied are Mary Jordan, contralto; Elizabeth Tudor, soprano; Frank Ormsby, tenor, and Frederic Martin, basso. Mr. Morris, without rehearsal, accompanied at an impromptu appearance of Florence Hinkle, Margaret Keyes, Henri Scott and Pasquale Amato, at their visit to the conservatory during the Cincinnati May festival.

Harold Morris is the composer of many piano pieces and has written a number of songs. In 1911 he composed a three-act operetta which was produced successfully at the conservatory. The music is described as light but never banal and as revealing the possession of a melodic fund of uncommon richness.



Harold C. Morris, Pianist, of San Antonio, Tex.

However, among his numerous works Mr. Morris values most highly his latest offspring, a piano sonata which has earned high praise from Stillman-Kelley. Mr. Morris's eclecticism and rigorous self-criticism have prevented him from publishing any of his compositions to date—this despite the fact that competent authorities have urged him to place his works before the world. He had intended visiting Europe with his wife last August but their plans were upset by the war.

Brooklyn's Chaminade Club in Admirable Performance

An important event of Brooklyn's week in music was the Chaminade concert at the Academy of Music, on February 11, when among other selections this admirable chorus of women sang Brewer's "The Sea and the Moon," Rachmaninoff's "Glorious Forever," Du Bois's "Chorus of Seraphim" and Elgar's "Salut d'Amour." The soloists were Evelyn Starr, the young Canadian violinist; Josephine Drake, contralto; Elizabeth C. King, soprano, and Anna Lambert. Mrs. Emma Richardson-Kuster conducted with Mrs. Amelia Gray-Clarke at the piano. The latter, too, was heard in ably given solos. G. C. T.

Hofmann with Damrosch Orchestra in Brooklyn

Seldom has an orchestral concert been heard in Brooklyn equal in excellence to that given on February 13 by the New York Symphony Society, with Walter Damrosch, conductor, and Josef Hofmann, soloist. Tchaikowsky's Symphony No. 4 stirred the big audience to enthusiasm and the March and "Gypsy Dance" from "Carmen" had new delights. The noted pianist played Beethoven's Concerto in G Major. Of his strength, accuracy and brilliance, as well as his tenderness and subtlety as displayed on the occasion of this closing young people's concert, too much can-

not be said. The earnest tribute of the audience was echoed by Mr. Damrosch, who declared that the performance had been unprecedented in its perfection. Of growing popularity are the "master composer" concerts of the New York Symphony Society. On February 11 the second of the series at the Brooklyn Academy provided a Liszt program, with Busoni as soloist. G. C. T.

MONTCLAIR CHORAL CONCERT

Mark Andrews's Strong Program of Part-Songs and Operatic Excerpts

MONTCLAIR, N. J., Feb. 12.—The concert given last Tuesday evening by the Upper Montclair Choral Society, Mark Andrews conducting, at the Upper Montclair Presbyterian Church, again demonstrated the fine musical abilities of Mr. Andrews, both as conductor and composer. A mixed chorus of about fifty voices presented a program of part-songs and operatic excerpts, including "Plaint of the People" from Moussorgsky's opera, "Khovantchina," Burleigh's negro spirituals, "Torrents in Summer" from Elgar's "King Olaf," some of Kurt Schindler's arrangements of Russian folk-songs, and Conductor Andrews's arrangement of an old English hunting song. The performance of the chorus was at all times notable for smoothness and variety of shading.

Not the least enjoyable part of the concert was the artistic work of the assisting artists, Royal Dadmun, baritone, and Elias Breeskin, violinist. Both of these young artists have been heard in Montclair before, and this served to make them doubly welcome. Mr. Dadmun's rich voice as well as his intelligent interpretations gave much pleasure, while the large technique and delightful tone of Mr. Breeskin confirmed an already good impression. Marie Black, a member of the chorus, pleased by her singing of some Scotch songs. W. F. U.

Scranton Amateurs Sing "Marriage of Figaro"

SCRANTON, PA., Feb. 11.—Mozart's "Marriage of Figaro" was given a splendid presentation last night by the music department of the Century Club. Prior to the presentation of the opera Mrs. Edwin C. Dean read a sketch of Mozart's life and a story of the opera. The cast included Figaro, Harold Swing; Susanna, Helen Kiesel; Countess Almaviva, Ruth Wolfe; Count Almaviva, David Jenkins; Cherubino, Mrs. Harry F. Smith, and Marcellina, Marion Towne. Miss Kiesel sang delightfully the charming solos of the pretty maid of the countess. The latter rôle, taken by Miss Wolfe, was a delightful bit. Other members of the cast sang creditably. R. W. P.

American Composers Honored at Ruskin, Fla.

RUSKIN, FLA., Feb. 14.—This month, known as "music month" in Ruskin, is bringing a great deal of music to students, residents and visitors. During the present series of concerts, which occur twice each week in February, one day was designated by Ray G. Edwards, director of the festival, as "American Composers' Day." On this date a program of American works was given by students at the Ruskin School of Music. The program was fairly representative.

Connaughts Compliment Miss Goodson in Royal Box after Ottawa Recital

OTTAWA, ONT., Feb. 12.—The Duke and Duchess of Connaught and Princess Patricia were present on Thursday evening when Katharine Goodson appeared at the Russet Theater, Ottawa. This was Miss Goodson's third appearance in Ottawa and the house was completely sold out. Their Royal Highnesses sent for Miss Goodson to come to the royal box at the close of the concert, and expressed themselves very warmly on the great pleasure her playing had given them.

PAVLOWA HEROINE OF BIRTHDAY CELEBRATION

Dancer Rewards Gift-bearers with Kisses—New Ballet Introduced at Century Opera House

A surprise awaited Mlle. Pavlowa and her audience at the Century Opera House on February 16, at the première of a new ballet, "The Seven Daughters of the Ghost King." The unexpected feature was the presentation of gifts from various departments of the company to Mlle. Pavlowa on the occasion of her birthday. Manager Max Hirsch announced that this mode of remembering their chief with tokens given on the stage was customary in Russia. The celebrated dancer recognized the generosity of Ballet-master Clustine, Conductor Stier, Mlle. Plaskovietzka and Press Agent Olympius with rare generosity—kisses for each. It looked as if Mr. Olympius would have to be content with a handshake, but the audience demanded vociferously that no partiality be shown. The Red Cross, for which the dancer has made two benefit appearances, sent an immense birthday cake.

The new ballet is a marvel of scenic beauty and colorfully Oriental. The music, by Spendiarrow, appears to have been taken mainly from that composer's symphonic poem, "The Three Palms." Mlle. Pavlowa and her company injected into this work an exotic beauty redolent of a scene from the "Arabian Nights." The charming "Puppen-Fee" ballet, an exquisite resuscitation of those dull dances, was received with every evidence of favor by the fairly large audience. B. R.

MME. CARRILLO'S MUSICALE

Soprano on Program with Mme. Fjorde and Maurice Lafarge

At the home of Mme. Carrillo in East Sixty-second street, New York, a most enjoyable musicale was given on Sunday afternoon, February 14. An audience of invited guests, among them Mr. and Mrs. William J. Guard and Andres de Seguro, of the Metropolitan Opera House, and Frank Pollock, the tenor, applauded the singing of Mme. Grace Fjorde, mezzo soprano, Mme. Carrillo, soprano, and Maurice Lafarge.

Mme. Fjorde sang the "Ach Mein Sohn" and "O gebt" arias from Meyerbeer's "Prophet," an "Aida" aria, Strauss's "Zueignung" and "Morgen," and Brahms's "O liebliche Wangen." Her voice is of rare beauty, rich in quality and finely equalized throughout. Her singing of the arias was that of the experienced opera singer, while her delivery of the songs was equally successful. In a "Bohème" aria and one from Debussy's "L'Enfant Prodigue," Mme. Carrillo revealed a soprano voice of notable quality, which she employs with artistic understanding. She also sang some Bergerettes charmingly. Mr. Lafarge played and sang some French songs admirably. Mrs. Julia R. Waixel played the accompaniments sympathetically.

Two performances of "The Messiah" were recently given in one day at Bournemouth, England. Conductor Godfrey cut the oratorio so that the afternoon performance without pause took one hour and fifty minutes. In the evening with a pause of fifteen minutes the performance took two hours and forty minutes.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

ALEXANDER RUSSELL is one of those wise composers who neither writes nor publishes too much. Consequently when something appears from his pen it is safe to suppose that it will be worthy.

There is no disappointment noted in his two new songs, "The Patient Lover" and "The Blue Bonnet," which have just been issued.* They are, to be sure, in a mood other than that of Mr. Russell's big "Sacred Fire" and "Sunset," yet in their way they are quite as admirable. "The Patient Lover" is a setting of some droll verses by John Kendrick Bangs. Mr. Russell has found musical expression which is quite in keeping with their spirit; it is jolly music, yet never commonplace. In "The Blue Bonnet," a charming idea is carried out with a sure touch. Melodically the song is entrancing and appropriate harmonies are everywhere wedded to the melody.

Mr. Russell may be happy to have added to the literature two songs which, though not serious in thought, have a very definite place. There are few men in America who can vie with him in accomplishing such a task. In fact the sort of song upon which he has worked in this case is usually attempted by untutored song writers who achieve very unsatisfactory results. So it is all the more creditable to this composer that he has given us two songs, which bear the stamp of sterling musicianship, even though the subject matter is not profound.

The songs are issued both for high and low voice.

OF the new volumes issued in the series of educational works known as the "Ditson Edition," a book of "Whole-Tone Scales and Arpeggios," by E. R. Kroeger, is valuable.† With the advent of the modern Frenchmen, who, led by Claude Debussy after his return from Russia, employ the whole-tone scale, to say nothing of contemporary composers of other nationalities, the necessity of learning these scales became evident.

The Oliver Ditson Company has shown characteristic perspicacity by appearing first among American publishers with a work dealing with the problem. The choice of Mr. Kroeger to prepare the material was a happy one. He has first presented the scales in octaves, thirds, sixths and in contrary motion; then come the arpeggios based upon them, written out in octaves, sixths, tenths and finally in contrary motion.

There may be near-sighted teachers who will consider this volume a superfluous addition to available teaching material. Enterprising, wide-awake piano teachers, on the other hand, will welcome the work.

The volume of "Twelve Melodious Studies in Velocity" for the piano by Arnoldo Sartorio, Op. 1018, is also issued

*"THE PATIENT LOVER," "THE BLUE BONNET." Two Songs for a Solo Voice with Piano Accompaniment. By Alexander Russell. Price 60 cents each. Published by the John Church Company, Cincinnati, New York and London.

†"WHOLE-TONE SCALES AND ARPEGGIOS." For the Piano. By E. R. Kroeger. Ditson Edition, No. 202. Price 60 cents. "TWELVE MELODIOUS STUDIES IN VELOCITY." For the Piano. By Arnoldo Sartorio, op. 1018. Ditson Edition, No. 208. Price \$1.00. Published by the Oliver Ditson Company, Boston, Mass.

in the "Ditson Edition." The studies are melodious and are in Mr. Sartorio's familiar style.

PETER CORNELIUS'S "Six Christmas Songs" for solo voice with piano accompaniment appear in "The Boston Music Company's Edition."‡ The songs, though in no way extraordinary, should find admirers. The texts, original German poems by Cornelius, have been edited and revised by H. Clough-Leigher. The volume is published both for high and low voice.

A CONCERT STUDY, for the piano, left hand alone, by Robert A. Morrow,§ is an attempt on the part of an unknown composer to add to a limited literature. The best compositions for left hand alone are those not too difficult technically. Mr. Morrow's piece is brilliant and full of passage work which will tax the ability of the average pianist. It does not contain especially noteworthy ideas, but should be effective.

ADOLF WEIDIG, the noted Chicago composer and theorist, has made a number of excellent choral arrangements, which appear in the new octavo issues of the Clayton F. Summy Co.|| They are settings for chorus of mixed voices, unaccompanied, of "Molly Bawn," "Kitty of Coleraine," "Oft in the Stilly Night" and "Would God I Were the Tender Apple Blossom." They were made for the Chicago Madrigal Club, which owes Mr. Weidig a debt of gratitude. The songs, which are familiar enough in a number of harmonizations, are presented here in that essentially distinguished style for which Mr. Weidig is so widely known. He has arranged them with taste and a feeling for their innate characteristics.

OLEY SPEAKS, the popular American composer, whose songs have won so much favor during the last ten years, has a number of new ones which present him in a very favorable light.¶

Two of them are "Eternity" and "Sylvia," the second a delightful piece, melodically graceful and capable of great possibilities in the hands of the right singer. A group of four songs, "Realization," "A Little Way to Walk With You," "June-Time" and "The Lassie I Love Best," is praiseworthy. Of these, "A Little Way to Walk With You," dedicated to Reed Miller, the popular tenor, and "The Lassie I Love Best," a setting of Burns's "Of a' the airts the wind can blow" are the best. There is a good round melody in the former, while, in the latter, Mr. Speaks has been successful in producing the proper atmosphere, lilting and graceful throughout. The songs are not difficult to learn and the accompaniments are extremely playable. Singers cannot fail to like them and they will be welcomed also by teachers who wish to give their pupils songs that are not too difficult to understand, in order that they may dwell on

‡"SIX CHRISTMAS SONGS." Six Songs for a Solo Voice with Piano Accompaniment. By Peter Cornelius, op. 8. The Boston Music Company's Edition, No. 213 a-b. Published by the Boston Music Company, Boston, Mass. Price 60 cents net.

§CONCERT STUDY FOR THE LEFT HAND ALONE. For the Piano. By Robert A. Morrow. Published by Breitkopf & Hartel, New York.

||"MOLLY BAWN," "KITTY OF COLERAINE," "OFT IN THE STILLY NIGHT," "WOULD GOD I WERE THE TENDER APPLE BLOSSOM." Four Irish Airs Arranged for Chorus of Mixed Voices A Capella by Adolf Weidig, op. 50. Published by the Clayton F. Summy Co., Chicago, Ill.

¶"ETERNITY," "SYLVIA." Two Songs for a Solo Voice with Piano Accompaniment. By Oley Speaks. Price 50 cents each. "REALIZATION," "A LITTLE WAY TO WALK WITH YOU," "JUNE-TIME," "THE LASSIE I LOVE BEST." Four Songs for a Solo Voice with Piano Accompaniment. By Oley Speaks. Price 60 cents each. "TWILIGHT AND DAWN," "NOW THE DAY IS OVER." Two Sacred Songs by Oley Speaks. Price 60 cents each. Published by G. Schirmer, New York and London.

the matter of tone-production while learning them.

There are also two sacred songs, "Twilight and Dawn" and "Now the Day Is Over," written in a straightforward, melodious manner, with contrasting middle sections. They have ingratiating qualities. Mr. Speaks has indeed a happy melodic gift.

All these songs are published in high and low keys, some of them in three keys, for high, medium and low voices.

"ALLELUIA, Hail With Gladness" is the title of a new Easter cantata by J. Lamont Galbraith to a text by Rose Dafforne Betjemann based on the Scriptures.** Mr. Galbraith's work is short, written with musicianship. At times it departs from the conventional. The recitatives and arias are in the manner made familiar by such composers as Alfred Gaul and Cowen and are very melodiously conceived.

The quartet, "The Darkness Falls Around Us," is splendidly executed. Mr. Galbraith's melodies are suave and if they do not possess real originality they are welcome for their sincerity and for the musicianly way in which their composer has put them down. The final chorus, "Thanks Be to God," is powerful and closes the work fittingly. The cantata, as a whole, is not difficult to sing.

A SONATA IN E MAJOR, NO. 2, for violin and piano, by Mortimer Wilson, Op. 16, is issued by the Boston Music Company.†† Mr. Wilson is an American musician, who conducted the Atlanta orchestra for several years. He has apparently studied his art with seriousness, for his music bears witness to a fine technical equipment.

There are three movements. Opening unconventionally, *Adagio cantabile* in E Major, common time, Mr. Wilson proceeds with a *Scherzo* in F Sharp Minor (trio in D Flat Major) in 3/4 time, and a final movement, *Allegro con spirito*, E Major, common time. The thematic materials are not common in any sense, in fact several of the themes are emotionally powerful and are the kind of music which is produced only by men of individuality. There is a feeling in this music that makes the examiner believe that Mr. Wilson has made his studies in Germany. His music, on the page, has a fine free polyphonic web, skilfully wrought and developed with much mastery. Few American composers of the day possess a technic of this kind. It is not, however, synonymous with being a great composer. There is something in this work which keeps its composer from being so designated, at any rate, judging from an examination of the printed score. In performance it may be more notable.

Mr. Wilson's other works will be seen with pleasure. He apparently has something to say and he is fortunate in having a publisher who will bring out as unlucrative a thing as a sonata by a virtually unknown American.

**"ALLELUIA, HAIL WITH GLADNESS." Easter Cantata for Chorus of Mixed Voices and Solos with Organ Accompaniment. By J. Lamont Galbraith. Published by Arthur P. Schmidt, Boston, New York and Leipzig. Price 50 cents.

††SONATA IN E MAJOR, No. 2. For Violin and Piano. By Mortimer Wilson, op. 16. Published by the Boston Music Company, Boston, Mass. Price \$2.00 net.

A GROUP of five songs by Ariadne Holmes Edwards introduces a composer whose message seems to be one of directness, and who desires to be musically transparent in her writing. The songs are "God Bless You, My Dear," "Heart of Mine," "The Little Doll Boy and the Little Doll Girl," "Cupid's Call" and "Lullaby."†††

It would be difficult to single out one for especial praise, as they are all of equal value. This composer avoids the complexities which modern composition has evolved; her music might, indeed, have been written long before a Strauss and a Debussy, to say nothing of a Schönberg and Ornstein, had appeared above the horizon. There is a natural melodic flow and a directness of appeal that will recommend the songs to all who encounter them.

A LITTLE tuneful song that should please many singers is Horace Clark's "Spring Dawn."§§ It is for soprano voice and is a very happy thought, well and simply set to unpretentious music.

"TWILIGHT SKETCHES" is the title of a new set of three piano pieces by Frederick A. Williams, Op. 90.||| Mr. Williams has done many teaching pieces for the piano, among them a number which are recognized as meritorious. His utterances are not important, judging from what the present reviewer has seen of his output.

These pieces, "Recollections," "Lullaby" and "Meditation," are facile, melodious and will doubtless be much liked by *dilettantes*. Their place is, of course, in the teacher's library. Mr. Williams has named his first piece aptly. It is quite what its title claims for it; the recollections are, however, those of very undistinguished composers.

THE score of Horatio Parker's new opera, "Fairyland," which was recently awarded the \$10,000 prize offered by the National Federation of Music Clubs, is issued by G. Schirmer. It is in three acts and makes a good sized volume.¶¶

Mr. Parker's ability to write in the larger forms is widely known. In "Mona"—which from the standpoint of the public has been reckoned a failure, though, in truth, it never had a real chance—he showed us what he could do in opera. This work, from an examination of the score, would seem to be in a less serious style; yet it is a full-fledged modern work and in more than one place calls for harmonies which those who are not in sympathy with modern musical development will not like. The libretto is a fine piece of work and is from the pen of Brian Hooker, who also collaborated with the composer in "Mona." A. W. K.

††"GOD BLESS YOU, MY DEAR," "HEART OF MINE," "THE LITTLE DOLL BOY AND THE LITTLE DOLL GIRL," "CUPID'S CALL," "LULLABY." Five Songs for a Solo Voice with Piano Accompaniment. By Ariadne Holmes Edwards. Published by Luckhardt & Belder, New York. Price 50 cents each the first three, 40 cents each the others.

§§"SPRING DAWN." Song for a Soprano Voice with Piano Accompaniment. By Horace Clark. Published by C. W. Thompson & Co., Boston, Mass. Price 50 cents.

||| "TWILIGHT SKETCHES." For the Piano. By Frederick A. Williams, op. 90. Published by the Sam Fox Publishing Company, Cleveland, O. Price 75 cents net.

¶¶"FAIRYLAND." Opera in Three Acts. Music by Horatio Parker. Poem by Brian Hooker. Published by G. Schirmer, New York and London. Piano-Vocal Score.



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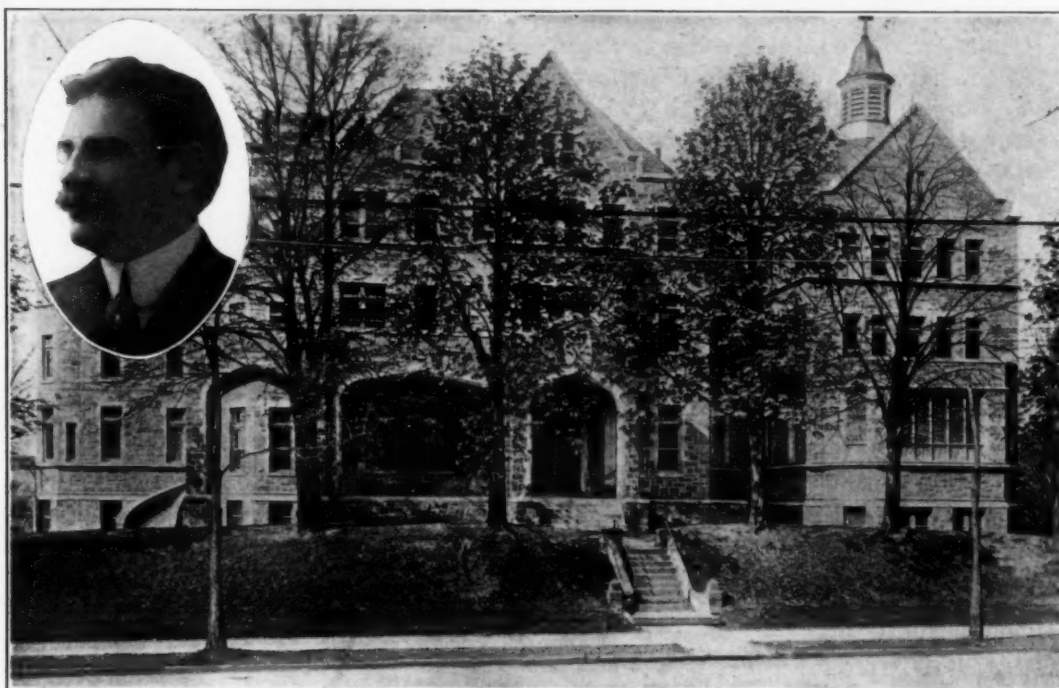
Chamber Music Concert Enjoyed—Mrs. Jessie L. Gaynor a Visitor in Tennessee

NASHVILLE, TENN., Feb. 10.—Ward-Belmont's Entertainment Course presented the Zoellner Quartet on Saturday evening to an audience both large and full of enthusiasm. Seldom is ensemble playing of such rare artistic excellence heard here. Absolute unity of musical thought seems to be the keynote to the charm of this unusual combination of artists. Perfection of phrasing and rhythm, together with a delightful spontaneity, characterized their playing of Glinka's "Minuet," Iwanow's "Humoresca" and the three encores which were in lighter vein, while the beautiful "Intermezzo" by Iwanow called for the longest applause of the evening. With the exception of Beethoven's Quartet, Op. 18, No. 2, the program was composed entirely of Russian music. The last number, Suite, Op. 35 by Glazounow, with its final Orientale movement, was of striking effect. By request, Amandus Zoellner added a violin solo to the program.

Nashville has had a very interesting guest the past week, Mrs. Jessie L. Gaynor, of St. Louis, who is perhaps the best known composer of children's music in America at this time. Mrs. Gaynor—a woman, by the way, of rare magnetism and rich in personality, in discussing her work with the correspondent of *MUSICAL AMERICA*, stated that the past year had been one of the busiest she has ever known. During 1914 she composed two operettas, "The Magic Wheel" and "Snow White and the Seven Dwarfs," one cantata, "The Return of Proserpina," also the music for her "Ballad Book" and "The Tiny Tunes Book for Little People." Mrs. Gaynor's next book is to be a collection of fifty songs particularly adapted to the needs of the beginners' departments in the Sunday Schools. Norvell Elliott, a Nashville writer, will compose the verses.

The Vendredi Club, an old and representative musical organization, having disbanded last Spring, was reorganized in the Fall by a few loyal members, and under a new charter and by-laws has done active work this season. Not only does it work within itself, but the members are always ready, both collectively and individually to help any worthy enterprise outside of the club. Evidence of this is found in their enthusiastic endeavors in behalf of the Wednesday musicals at the Y. W. C. A., which are so largely attended by business women. This past week they gave one of the most engaging of the many programs heard at the association. On this occasion the interesting trio for women's voices by Edward Elgar, "Fly, Singing

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ALBANY, N. Y., Feb. 10.—At the Academy of the Holy Name much is made of the department of music under the direction of Sister Alphonsus. With her there are several piano teachers, while Alfred Y. Cornell and two others take care of the vocal work.

On Friday evening, February 5, Mr. Cornell's pupils were heard in recital, assisted by Beatrice Evelyn Wilson and Adelaide Viola Belser, pianists. Anita Harrison, Sophie Stein and Dorothy Hoag, all young students, were heard to advantage in songs by Mrs. Beach, Phillips and Newton. Sara Mae Wagner, soloist of the First M. E. Church of Schenectady, sang "My Heart Is Weary" by Goring-Thomas, displaying an excellent voice. Songs were also sung by Bertha Bennett in musicianly style, Edna Van Valkenberg, Goldie and Flor-

Bird, was given with careful tone blending and coloring by Mrs. Louis Sperry, first soprano; Mrs. W. E. Dow, second soprano; Mrs. Robert Caldwell, contralto, accompanied by Mrs. A. B. Anderson, violinist, and Daisy Sartain at the piano. To the program also was added a group of songs by Mrs. Sperry and Miss Sartain gave MacDowell's "By the Sea."

E. E.

ence Wertheim, an exceedingly gifted singer, who scored in the "Vissi d'arte" aria from "Tosca."

Interest centered in Mr. Cornell's singing of a group of songs, including Hue's "J'ai pleuré en rêve," Franz's "Mädchen mit dem rothen Mündchen" and Franke-Harling's "O Kiss Divine." He displayed a fine tenor voice, which he handled with consummate skill. His enunciation in all three languages was exemplary.

Both pianists were exceptionally gifted. Miss Belser reflected credit on the teaching of Sister Alphonsus. She played Liszt's "Campanella" and the "Miserere" from "Trovatore" splendidly, remarkable performances for a girl of fourteen, for she possesses poetic feeling. She won much applause. Miss Wilson played pieces by Chopin and Liszt in a meritorious manner.

The Senior Choral Class, made up of forty girls of the convent, sang Elgar's "Aspiration" and "The Snow" creditably.

to be given on alternate Sundays during the next three months.

The trio gave very creditable performances of Beethoven's Trio, op. 1, No. 3, and Rubinstein's B Flat Major Trio, displaying a worthy ensemble. Mr. Moskowitz displayed marked violinistic gifts in Kreisler's "Liebesfreud" and "Chinese Tambourin."

Carolyn Beebe Gives Musicales to Aid Destitute Artists

Three Lenten Morning Musicales, to be given at the residence of Mrs. W. M. Ivins in West Fifty-eighth street, on February 24 and March 3 and 10, respectively, are announced by Carolyn Beebe, pianist. It is Miss Beebe's purpose to share the proceeds of these musicales with musicians in New York who are in need as a result of conditions abroad.

Klemen Trio Begins Series of New York Musicales

The Klemen Trio of New York, Bertha Klemen, piano; Isidore Moskowitz, violin, and Victor Lubalin, cello, gave the first of a series of musicales at the home of Herman Rosenberg on the upper West Side, New York, on Sunday afternoon, February 7, before a large gathering of invited guests. The musicales are

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RUSSIAN DANCERS GOING TO CUBA AND PANAMA

Pavlowa and Her Company Will Open New National Theater in Havana—San Francisco Season Later

Max Rabinoff, managing director of the Pavlowa Ballet, cabled from Havana on February 12 that he had arranged for a visit to that city for Pavlowa and her company. She has been invited by the Cuban government to open the new National Theater now being completed at Havana, where she will give a "Saison de Ballet Russe" of two weeks, following her present engagement at the Century Opera House in New York.

From Havana the organization will journey to California by way of the Panama Canal, stopping for one performance each at Caracas, Venezuela; Cartagena, Colombia, and Colon and Panama City on the Isthmus. They will give a season of four weeks at San Francisco during the Exposition, and will also visit the Exposition at San Diego for several performances. After a tour of the Pacific Coast they will return east on the Canadian Pacific Railroad, playing return engagements in the larger cities along that line in western and eastern Canada, and arrive in New York in July, when they will sail for London.

This will be the first organization of its kind to give performances on the Isthmus of Panama, and the first to pass through the canal.

CONDUCTS BAND OF 400

Sousa Leads Unique Boston Concert Heard by 8,000 Persons

BOSTON, Feb. 15.—John Philip Sousa and a band of 400 players gave the eleventh annual concert for the benefit of the Musicians' Mutual Relief Society of Boston in Mechanics' Hall last evening to an audience of 8,000 people. The band, said to be the largest military band in the world, completely filled the stage, and under Mr. Sousa's directing gave a stirring performance.

After the second number Mr. Sousa was honored by the presentation of a gold medal, which was pinned to his coat by Mayor Curley.

The assisting artist was Gertrude Holt, the popular Boston soprano. Mrs. Holt sang the famous Polonaise from "Mignon." She revealed a clear, resonant soprano voice, which could be distinctly heard in every corner of this huge auditorium. The many florid passages were delivered with accuracy and artistry. For her encore Mrs. Holt sang Isadore Luckstone's "Delight Waltz."

The "Star Spangled Banner," followed by three rousing cheers, concluded the program. W. H. L.

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Impressions of a Chinese Critic on Leoni's Opera of Chinese Life

A CHINESE opinion of Franco Leoni's opera, "L'Oracolo," which is based upon life in San Francisco's Chinatown, was obtained by the New York Tribune at last week's performance at the Metropolitan Opera House. Ching Wong, who paints signs, restaurant decorations and visiting cards for the burghers of New York's Chinatown, went to the Metropolitan at the Tribune's behest and recorded his impressions as follows:

"I do not understand American plays. I do not understand American operas. To-night I went to the theater to see an American opera. I was surprised.

"The play was 'L'Oracolo,' which means 'The Oracle.' It is from Chinatown in San Francisco. They sing it in Italian, which I do not understand. Mr. Scotti is the bad man in this Chinese opera. He keeps an opium house and steals children. He looks quite like a Chinaman, only his face is too dark. We have a proverb that says: 'The Chinaman is gold, the white man silver.' That is a good thing for play-people to remember. Again, the pipe which Mr. Scotti smokes is not a good Chinese pipe. It should be longer and thicker.

"It is the same with some of the ladies in the play. Their dress was not right. The hair which they wear should be fixed differently. This is hard to explain in writing.

"In Chinese play everything would be

more natural and there would be more things. Suppose a man die in a Chinese play; then there is a funeral on the stage. Our plays are longer and better. I have been in Chinatown in San Francisco. The scenery was pretty good, and looked like that town. Only the signboards in Chinese did not mean anything. Some of the letters on them were Chinese, and the others were not. Night and day came very fast in this American play. We had sunrise and then a little later sunset again. There were lanterns in front of the houses on the stage. They were not lighted at night. In Chinatown at San Francisco every doorway would have a bright lantern.

"Mr. Scotti was the best. He was very good where he steals the little boy. He walked like an opium smoker. Most of the people on the stage took too long steps for Chinese. Chinese do not lift their feet high, or their slippers would fall off.

When the woman saw the man dead on the stage she would have hollered out very loud if she was a real Chinese. Then every one would have come quick. Where the oracle in the play burns papers after his son is dead, that means that he is paying money to the devil to make him go away. This is a Chinese custom. So was the procession that went on. All the time in China we have processions.

"The music was not Chinese at all. I could not tell what the people were singing, but I think it is a very good play."

FULLER SISTERS IN OMAHA

British Ballads Charmingly Sung—Alice V. Davis in Piano Recital

OMAHA, NEB., Feb. 10.—A novel and altogether delightful program was given by the Fuller Sisters, of England, yesterday afternoon, under the auspices of the Alumnae of the Sacred Heart Convent. The three young women, Dorothy, Rosalind and Cynthia, appeared in the costume of the mid-nineteenth century and sang songs of love, fun and fancy, home and country, etc., simple old ballads of Ireland, Wales, Scotland and various parts of England. The singing had the naïveté most appropriate to such songs, while the accompaniments played upon the small Irish harp by Miss Cynthia were a joy.

Of prime importance among local affairs was the annual piano recital of Alice Virginia Davis last evening at the Y. W. C. A. Auditorium. This popular young pianist, lately returned from a second period of study abroad, presented a program of classic and modern novelties, all of which were delivered with much dash and spirit. Beulah Dale Turner, as assisting artist, charmed with two song numbers, displaying a soprano voice of rather wide range and under excellent control. She made one of the hits of the evening by introducing, as an encore, a somewhat elaborately constructed "fun song" by Omaha's talented young composer, Cecil Berryman, called "The Frog and the Bumblebee." As the young man was acting as accompanist he came in for a large share of the honors, not only for his song, but for his excellent support of the singer.

On the same evening there took place the annual concert of the Creighton University Glee Club, under the direction of Professor Bock, which drew a large and fashionable audience. Also, Henry Cox, with his violin choir of twenty members, held forth delightfully as the extra "society night" attraction at the Boyd Theater.

Advanced pupils of the Borglum Piano School were presented in a difficult program on Saturday evening, those heard being Eleanor Lear, Elsie Dawson, Florence Peterson and Grace Bando.

E. L. W.

Among prominent Germans who are serving in the automobile division of the army as chauffeurs are Bosserman, the opera singer, and Jean Gilbert, the composer.

CHORUS IN TROLLEY ACCIDENT

Pittsburgh Singers Injured on Return from Concert at Butler

PITTSBURGH, PA., Feb. 15.—About sixty members of the Pittsburgh Male Chorus, returning last Friday night from Butler, where they gave a concert, narrowly escaped being killed when the rear trucks of a special Pittsburgh and Butler Short Line trolley car left the tracks on a hill about a mile beyond Etna. Seven members of the chorus were painfully injured, including James Stephen Martin, conductor of the chorus, who was bruised badly about the body and collapsed following the accident.

The others injured were Burtin Mustin, Lonnie Evans, Hollis Edison Davenny, A. H. Harry and W. B. Foye. The singers were hurled about the car while the wheels bumped over the wooden ties. Carl Bernthaler, former conductor of the Pittsburgh Festival Orchestra, was a passenger on the car, having gone to Butler to hear one of his pupils and having attended the concert at the invitation of the chorus members. He was not injured. The trip was arranged by President W. B. Lawton and Secretary W. E. Porter of the chorus. E. C. S.

A SOUTHERN MUSICAL FORCE

Study Club of Selma, Ala., Fosters Community Spirit

SELMA, ALA., Feb. 13.—The Music Study Club of this city is doing a great deal to foster musical spirit in the community. Semi-monthly meetings are held, at which club members give recitals. Two public recitals are given every season. The mid-Winter public recital, held in the Y. M. C. A. Auditorium, was heard by a capacity audience.

In addition the club is presenting this season a series of professional concerts at prices made to cover expenses only. The first artist presented was Jenny Dufau, the coloratura soprano. At the next concert the Zoellner Quartet appeared. Both events were highly successful.

Enid Watkins gave a dance recital at the Plaza, New York, on February 8, to a most attentive audience. Miss Watkins has made a deep study of the Indian sign language, dances, songs, or "chants," and modes of life, and was able to entertain her hearers in a novel and delightful manner.

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BERLIN THEATERS FAR FROM BEING HOSPITALS

Report that Royal Opera Has Been Used as an Ambulance Station Branded as Ridiculous—Musical Events Numerous and Varied—A New Production of "Siegfried"—Nikisch Concerts—Walter Soomer Sings with Blüthner Orchestra in His Army Uniform—German Attitude towards Americans Becoming Cooler

European Bureau of Musical America,
30, Neue Winterfeldstrasse,
Berlin, W., February 3, 1915.

AS the readers of MUSICAL AMERICA will have noted in the issue of January 9 (only just come to hand, thanks to the irregularity of the mails), the Copenhagen correspondent of the London *Daily Telegraph* and the New York *American* has supplied those papers with a delectable bit of news-matter containing the "information" that the royal theaters of Berlin have been closed for several weeks and are being used as ambulance stations. The gentleman in Copenhagen with the talent for fiction recounts with considerable gusto, how the German Emperor appeared in the midst of his brilliant retinue at a gala performance in the Royal Opera, only to be greeted by a "wave of hysteria that swept through the house" and how the "terrible laughter of hysteria" greeted the advent of His Majesty.

As the gentleman, who drains his "news" of Berlin from Copenhagen, is pleased to emphasize the "hysterical" aspect of the situation, it may be safely assumed that many a nerve specialist might diagnose his case as one of acute neurasthenia, with the customary hysterical complications. The excitement of war has been known to develop such an abnormal state in otherwise sane individuals. After the foregoing, it hardly seems necessary to point out that this spectacular report does not contain a single word of truth and that the royal theaters have not been closed, but have been opened for nightly performances before large audiences. Furthermore, since the opening of hostilities, the Emperor has been far too busy to find time to attend a gala performance at the Royal Opera.

A striking illustration of operatic activity in Berlin was offered by the new production of Wagner's "Siegfried" at the Deutsches Opernhaus in Charlottenburg. The performance, in which three celebrated guests were conspicuous, was well attended and very favorably received by press and public. *Siegfried* was interpreted by Heinrich Hensel with all the buoyancy with which he is wont to equip this rôle and with all the accustomed lyrical beauty of his tenor.

The noble and intensely artistic *Wanderer* of Kammersänger Plaschke of Dresden was well known in Berlin, but the dramatic *Brünnhilde* of his wife, Eva von der Osten, proved a most pleasurable surprise. Not many would have given her credit for so much vocal volume and such power. Julius Lieban's *Mime* has come to be looked upon as a classic. Erda gave Emma Vilmar the opportunity to make her Berlin debut in a Wagnerian part. Emma Zimmermann's *Waldvogel* proved satisfactory, while Eduard Moericke again showed himself the experienced, circumspect conductor, having a clear conception of his task. Since this première performance, "Siegfried" has been repeatedly given with the regular artists of the Charlottenburg Opera—and by no means to the discredit of the work.

Fifth Nikisch Concert

The fifth Philharmonic concert, under Nikisch, for the benefit of the pension fund of the Philharmonic Orchestra, was devoted exclusively to Wagner. The "Rienzi" Overture opened the program. Frau Lilly Hafgren-Waag, of the Royal Opera, surprised her auditors in the *Senta* Ballad from the "Flying Dutchman" with the dramatic force and vocal charm of her interpretation. Here Nikisch's accompaniment was the essence of all that is inspiring. Less satisfactory, on the other hand, seemed to us the Overture to the "Flying Dutchman" in which we missed much of the descriptive effect we are justified in expecting. On the other hand, no more delightful reading of the "Siegfried Idyll" could be imagined than that of Nikisch on Monday night. The remainder of the program included the "Meistersinger" Vorspiel, *Elizabeth's Prayer* from "Tannhäuser," sung by Frau Hafgren-Waag, and the "Tannhäuser" Overture.

On the same evening, the fifth symphony concert of the Blüthner Orchestra was given. It would seem as though,

especially in war-time the selection of the same night for two such important concerts might be avoided. The soloist was the baritone of the Dresden Court Opera, Kammersänger Walter Soomer, who sang three ballads of Loewe, dressed in the uniform of the German army. And how he sang them! I do not believe that I have ever heard "Edward" sung so convincingly. Enunciation, tone production, delivery of dramatic accents—all were as nearly perfect as one could expect from a human being. In spite of the fact that the artist's sonorous baritone was handicapped by indisposition—no doubt the result of the severity of the military campaign—we were treated to veritable *bel canto*. Siegmund von Hausegger's fascinating interpretation of Strauss's "Tod und Verklärung" concluded the evening. The audience was large.

Of considerable interest was last night's concert in Beethoven Hall. There was an interesting program, ingeniously interpreted by a conductor of considerable ability. This conductor was Robert Laugs, of the Cassel Court Opera, and the program contained Brahms's E Minor Symphony, No. 4; a novelty, a fragment, in the shape of a love-duet, from Georg Vollerthum's opera, "Eva"; Hugo Kaun's symphonic poem, "Hiawatha," and Richard Strauss's "Don Juan."

Hugo Kaun's "Hiawatha" Played

Herr Laugs, known to us from his recent temporary activity at the Royal Opera, is a conductor of temperament and more or less magnetic power, which was demonstrated in his forceful reading of the three last movements of the Brahms symphony, Hugo Kaun's "Hiawatha," which had been heard for the first time sixteen years ago in Berlin, as played under the composer's direction, was given an effective portrayal and was gratefully received by the public. Kaun is a delightful atmospheric painter. In him, all that is best in German and American culture has united to produce a strong and original personality.

The novelty of the evening was then given a hearing and approved of by the numerous friends of the composer. Vollerthum was called to the platform to bow his acknowledgment of the applause. We know the composer of this operatic fragment as a fairly successful song writer. He is German to the core, but has been long subjected to Gallic influences. The result is that last night we heard a little "Bohème" and a little modern French, modified by the writer's Teutonic tendencies, but nowhere reaching anything that carried conviction. Under these conditions, it is not to be wondered at, that the tenor and soprano parts (sung as well as was possible by Fritz Kraus, of the Cassel Court Opera, and Frau Hafgren-Waag, of the Royal Opera) were not more singable. What a contrast the novelty offered to the succeeding "Don Juan" of Richard Strauss!

German Attitude Toward Americans

Mrs. Alice Peroux-Williams is an American singer who strives to bring about an amiable understanding between America and Germany, by deeds rather than by words. So on Saturday evening she will give a concert in Beethoven Hall for the benefit of destitute artists. Kammersänger, Paul Knüpfer, is to be the assisting artist, and as Knüpfer may safely be considered the most popular artist of the Royal Opera, this alliance would seem to represent a veritable *entente cordiale*.

In this connection, it may be opportune to point out the apparent estrangement between German and American friends that seems to be resulting from the American policy at home. Nowhere is this quite so noticeable as on the night of a concert. One could never reproach the Germans with lack of courtesy—especially during such times as these—but it would be feigning ignorance of the reality of conditions to claim that all is as it was before. It is just because of this rather frigid, distant courtesy with which old German friends greet us, that the change in sentiment towards Americans becomes evident.

Americans Studying with Moratti

Vittorino Moratti, the Italian singing teacher, still continues to maintain a fairly large class of American students. It will be of interest, undoubtedly for

some of our readers to know who these persevering artists are who have remained true to Moratti during war times. They are Beth Young, of Portland, Oregon; Marion Hunter, of Boston; Marjorie Winnewisser, of Bellows Falls; Marion Walker, of Milwaukee; Blanche Slocum, of Chicago; Miss I. Ingold, of Chicago; Marion Meecker, of Indianapolis; Mary Pearson of St. Louis; A. H. Geeding of New York; Marie Bonini, of Pittsburgh, and A. Foster, of Chicago. Then there is Franz Proschowsky, formerly of Chicago, who goes to the extent of giving a number of musicales with his pupils. At the last of these recitals, the soloist was Eloise Baylor who delighted a large number of guests in numbers by Mozart, Brahms, Ardit, Strauss, Wolf and Grieg.

On the evening of January 26 the assisting artist at the concert given by the court organist, Prof. Bernhard Irrgang, in the Royal Cathedral was Frau Vally Friedrich-Hoettges, the contralto, whose beautiful voice was heard to excellent advantage, especially in Schubert's "Dem Unendlichen" and the "Hymne" of Ed. Behm. This artist, one of the prominent concert singers of Germany is at present studying with Louis Bachner, the successor to the late King Clark, whose pupil she had been formerly. Prof. Bernhard Irrgang is a master of the organ, and his interpretation of Mozart, Walther, Bach and Reger was as impressive as it was finished.

On Monday night of this week, the pianist, Wilhelm Bachaus, who is well known in America, was invited to play for the Crown Princess, and, by her request, presented a long program of Beethoven and Chopin numbers. No other artists contributed and the audience merely contained the princess and her ladies-in-waiting and adutants.

Last week saw a performance of "Lo-hengrin" at the Royal Opera, with new stage settings.

A Problem of Music Criticism

BERLIN, Jan. 24.—The other day, several musical scribes who had foregathered in a café, entered upon a discussion of the question of whether it behooved a musical critic to be equipped with such a commodity as an "artistic nature", or whether it might not be preferable for him merely to be a connoisseur of the technique of all branches of music, but minus the emotional disposition that is one of the foremost features of an artistic nature. The question, still demanding solution, would resolve itself into the following: *Should a musical critic ever allow his criticism to be influenced by his artistic emotions, or should he merely record, as coolly as possible, the facts—the technical side of the problem he has to deal with?* Possibly, it would interest readers of MUSICAL AMERICA to have the ideas on this subject of some of the many artists and writers who are qualified to express an opinion on it.

At the fourth symphony concert of the Blüthner Orchestra, Siegmund von Hausegger gave a remarkably inspired reading of Bruckner's Fourth ("Romanische") Symphony. In spite of the apparent lack of continuity, rather characteristic of Bruckner and so markedly evident in this symphony, Hausegger brought out in boldly plastic relief the wealth of ideas, the melodious beauties of the score. The soloist of the evening was Frieda Kwast-Hodapp, who played Beethoven's C Minor Concerto with a virility and a masterfully employed technique that compelled admiration.

For her third appearance of this season, Lilli Lehmann presented numbers by Richard Strauss, Brahms and Hugo Wolff. Even a Lilli Lehmann, with her indomitable will, has to pay tribute to time. But though the voice may not always be good to listen to, her artistic personality still is very much alive. And so, many a young novice may reap rich profit from the object lesson that is offered by the venerable artist's interpretations.

Rarely—all too rarely—is Schumann's sublime cantata, "Paradies und Peri," for solo voices, chorus and orchestra, offered to the Berlin public. John Petersen, therefore, deserves considerable credit, not alone for giving the work a hearing last Monday, but also for the care which he had devoted to its preparation. While Petersen is not one of the mighty ones of the baton, he is an extremely conscientious and profound musician.

The solo quartet comprised Anna Kämpfert, soprano; Marie Phillips, contralto; Wilhelm Grüning, late of the Royal Opera, tenor; and the American singer, Arthur Van Eweyk, bass. Frau Kämpfert's interpretation of the *Peri* was splendid from every point of view. Expression, musicianship and vocal attainments could not have been surpassed. The alto of Fräulein Phillippi was employed with distinction and would have been still more satisfactory if the singer possessed a clearer vocalisation. But the inability to sing a clear Italian "A" seems to be a common shortcoming among German singers. Herein Herr Grüning proves an exception, inasmuch as it is only his power of vocalisation that allows him to reveal, more or less satisfactorily, his once useful tenor. His style was entirely too operatic for this cantata. Our compatriot, Mr. Van Eweyk is always one of the most reliable of concert artists and may be counted upon to fill his place successfully, even when called upon at a moment's notice, as in this case.

Schnabel in Rare Form

On the occasion of the last Philharmonic Concert, the soloist of the evening, Arthur Schnabel, unquestionably carried off the honors with a magnificent interpretation of Brahms's Piano Concerto in B Flat. The audience stormed over this performance. Nor must the splendid cello solo by Herr Paulus Bache in the *adagio* be omitted. Lucky is the orchestra that possesses such a 'cellist. Nikisch's reading of the "Romantische" Symphony of Bruckner was in accordance with his fame.

It is no uncommon occurrence to have to attend two concerts on one evening during these war-times. So, last Friday, we first proceeded to the Philharmonic, where Teresa Carreño was giving her only piano recital of the season. Unquestionably Madame Carreño plays very carefully these days; but just as unquestionably does she succeed in striking the note of artistic distinction as but few others can. The other concert took place in Bechstein Hall, where Eva von Skopnik, a pupil of Arthur Van Eweyk, sang for the benefit of the Alsatian sufferers. Assisted by Professor Robert Kahn at the piano, the violinist, Prof. Karl Kliger, and the 'cellist, Leo Schratzenholz, the young singer—but moderately gifted vocally—interpreted a rather difficult program with considerable intelligence, good taste and clever tone production. Kahn's "Seven Lieder," from the "Jungbrunnen" with piano, violin, and 'cello represent no easy task for a singer. While Kahn is a distinguished artist with exalted ideas, and an ample experience as a song writer, I am afraid he is not inclined to judge the human voice properly, especially when he compels the singer to contend with such an overwhelming instrumental obbligato. It was here that the singer demonstrated her careful schooling. The event, furthermore, was embellished by Schubert's B Minor Rondo, for piano and violin, in which Professor Kliger did not entirely succeed in overcoming an inclination towards faulty intonations.

Race Feeling Excited

As the war progresses, patriotic sentiment becomes more intense and in many cases, the manifestations of feeling are deeply tinged with individual interests, not to say, with professional jealousy. The Deutsches Operntheater of Charlottenburg for some time past has included among its ensemble two fairly valuable members who are of a hostile nation. One, the excellent tenor, Heinz Arensen, is a Russian, and the other is the conductor, Ignatz Waghalter, of Russian-Polish origin, who, since the outbreak of the war, has become a naturalized German citizen with the result that he has enlisted in the German army. Now the 600 members of the Charlottenburg Opera including the chorus, orchestra, technical workers, etc., have become allies in a most emphatic protest against the further utilization of these artists at the above institution. This step aroused the ire of the editor of the Berlin *Deutsche Schaubühne*, who took the opportunity of telling the 600 protesters a few things about themselves, pointing out the narrow-mindedness of their proceedings. The (apparently) most insignificant action, in such turbulent times is likely to prove of far-reaching importance. So the 600 sued the broad-minded editor for slander and the decision of *Mater Justitia* last Tuesday was a fine of 100 Marks.

O. P. JACOB.

Ella Christenson, pianist, gave an engaging recital at the College of Music, University of South Dakota, on February 9. Her program comprised works by Beethoven, Weber, MacDowell and Schubert.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Artist pupils of Oscar Saenger presented a program in his studios on February 16. Louise Cummings's pure soprano voice gave much pleasure in songs by Schumann and Hildach. Miss Cummings is making a specialty this season of *lieder*. In the big aria from "Oberon," Anica Fabry revealed a dramatic soprano voice of unusual range and quality. She aroused great enthusiasm in this number, which was followed by a group of Slavonic folk songs. Mrs. Raymond Van Reed displayed an excellent contralto voice and was thoroughly enjoyed in her numbers, "Liebestreu" and "Feldeinsamkeit," by Brahms, and "Thy Name," by Mary Knight Wood. Miss Corinne Wolerstein played the accompaniments ably.

Mme. Howe-Cothran, pupil of Ross David, sang with much success on Tuesday evening at the Hotel Plaza, the third concert of the University Forum. Her appearance, as a niece of President Wilson, was greeted with great enthusiasm. When she sang, a genuine burst of applause was an assurance that she had something really personal to give, and at the conclusion of her group of English songs, "The Pine Tree," and "Come to the Garden, Love," by Salter, and La Forge's "To a Messenger," she received an ovation—and armfuls of flowers—responding to an extra, Victor Harris's "Irish Folk Song." Marion David assisted with her skillful and sympathetic accompaniments.

Elizabeth Starr, contralto, an artist pupil of Mme. Ella Backus-Behr, assisted the latter on February 8 in a program presented before the Monday Club of Elizabeth, N. J. A later appearance was at a charity concert in the Hotel McAlpin.

Mme. Behr's pupils were effective in the presentation of Gaul's "Holy City" at the Park Avenue Church, East Orange, N. J. Ida H. Gifford, pianist and organist, assisted by Ethel Severance and Josephine Miller, sopranos; Mrs. C. M. Percival, contralto; Bechtel Alcock, tenor, and William Van Houten, basso, were heard. Artistic work was done by each of the singers.

The second recital in the series of Thursday afternoon musicales was given on February 18 in the New York studios of Frederick H. Haywood. On this occasion Helen Clark, mezzo-soprano, and Emil Asker, tenor, were heard in songs, classic and modern. Among the guests were Marie Kaiser, the popular concert soprano, who graciously sang a number of songs, and Mary Helen Brown, the composer, who played the accompaniments for several of her songs which were on the list.

Mrs. Maud Doolittle, pianist, of New York, gave the first of a series of musical afternoons, on Friday, February 19, at her studio. She played variations of a Mozart Pastoral, the Liszt spinning song, and a D Flat Etude also by Liszt. Her interpretations were interesting.

Mrs. Doolittle was assisted by her sister, Mrs. Albro Blotgett, of Toledo, Ohio, whose beautiful soprano was heard in songs by Strauss, Schumann, Debussy, Fauré and Vidal.

A delightful informal reception with music was given on Sunday, February 14 by Mr. and Mrs. Dudley Buck, at Mr. Buck's studio in Aeolian Hall. The rooms were filled to overflowing and many remained standing outside in the halls. The program was presented by the following artists, all pupils of Mr. Buck, with Miss Elsie T. Cowen presiding at the piano; Allan Hinckley, Mme. Marie Morrisey, Mme. Agnes Meyer, Katherine Galloway and Edgar Schofield.

Claude Warford, presented Tilla Gemunder, soprano, and Carl Rupprecht, baritone, at his studios in the Metropolitan Opera House on February 17. Miss Gemunder sang numbers by Ronald, Warford, Brown and Rogers, Mr. Rupprecht being heard in Bemberg's "Soupir" and songs by Weckerlin and Coleridge-Taylor. The singers were assisted by Helene Silverton and Pietro Area, violinists, and Mr. Warford, who accompanied. Laird Barkolow accompanied the violinists.

Marie Zayonchkowski, soprano, a pupil of Jessie G. Fenner, of the Metropolitan Opera House Studios, was the soloist on the recent program of the Polish Singing Society, in Arlington Hall, St. Marks Place, Brooklyn. She sang the "Il Bacio" of Arditi and a group of Polish songs not usually heard in this country. Her voice proved to be of excellent quality and she was sincerely applauded by a large audience.

Marguerite Gale, a gifted pupil of Ross David, gave a musical tea at her home on Riverside Drive on Friday afternoon, February 19. Miss Gale, assisted by Marion David at the piano, sang with taste Lalo's "L'Esclave," Fauré's "Rencontre," Duparc's "Chanson Triste" and a group of English songs by Salter, La Forge, MacFayden and Steele.

Two professional pupils from the studios of Eleanor McLellan have placed themselves under the management of Foster & Foster. They are Mrs. Judith Longyear Lyeth, soprano, and Dorothy Bolton, contralto. Both have been unusually successful in their professional engagements and have been booked for numerous appearances in the West.

Mme. Minna Kaufmann, the soprano, and vocal teacher, whose studios are located at Carnegie Hall, has resumed the musicales which she has been giving every winter on the fourth Sunday of each month. Mme. Kaufmann has had noteworthy success with her classes this season and will introduce a number of her most talented pupils at these musicales.

Caryl Bense, the New York dramatic soprano and teacher, has taken a studio at Studio Hall, New York, where she will teach on Tuesdays and Fridays. She has taken a house at Forest Hills Gardens for the winter. Mme. Bense will give a recital with Jeanne Rowan, pianist, at the Hotel Biltmore, New York, on the evening of March 28.

Jean Vincent Cooper, a professional pupil of Sergei Klibansky, sang at a musicale given in New York by the Princess Paul Troubetzkoy on Tuesday evening, February 23.

NOVEL WANAMAKER CONCERTS

Three Periods in Music Represented by Popular Artists

A new departure in the Wanamaker Auditorium concerts, under the direction of Alexander Russell, was made last week when on Monday, Tuesday, Thursday and Friday afternoons, a series of "Moments Musicales" was given. The plan of these musicales was to present in three sections the classics, romantic and modern composers, illustrated by Eloise Holden, soprano and danseuse, Jacques Kasner, violin, with Alexander Russell at the organ and William Dein at the Angelus.

The composers represented in the first division were Bach and Arcadelt for the

organ, Gluck, Couperin and Mozart for the violin and Gluck, Campa and Weckerlin for the voice. In the division of romanticists Miss Holden danced a Chopin waltz delightfully and sang a Rubinstein song, while Mr. Kasner played pieces by Wieniawski and Wagner. Mr. Russell opened this section with the first movement of Schubert's "Unfinished" symphony. Two American moderns had a hearing in the last section, Mr. Kasner playing Cecil Burleigh's "From a Wigwam" and "The Avalanche" and MacDowell's "Witches Dance" being played on the Angelus. Three movements from Grieg's "Peer Gynt" also being given, Mr. Russell opening the section with "Morning" on the organ, followed by Mr. Kasner's playing of "Solweig's Song" and Miss Holden's dancing of the "Anitra's Dance." Large audiences heard this unique entertainment on all four days.

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Programs of Uncommon Merit Given at the Y. M. C. A. and Three Arts Club in New York



Sergei Klibansky, the New York Vocal Teacher

A fair-sized audience attended the recital given by artist-pupils of Sergei Klibansky in the auditorium of the West Side Y. M. C. A., New York, on February 13. Some of the choicest results of Mr. Klibansky's vocal training were in evidence at this recital. The soloists were Elizabeth and Ellen Townsend; Lalla Bright Cannon, soprano; Arabel Marfield, contralto; Jean Vincent Cooper, contralto, and Marie Louise Wagner, soprano.

The program, which was genuinely interesting, opened with duets by Cornelius and Hildach, sung in polished fashion by the Misses Townsend. Miss Cannon's fine soprano voice was heard in an aria from "Bohème," La Forge's "Serenade" and Mrs. Beach's "The Year's at the Spring." Miss Wagner's singing of Schubert's "Ave Maria," McFadyen's "Inuter Nos" and an aria from "Tannhäuser" earned her several recalls.

Miss Cooper is a favorite with Klibansky audiences, and her fine voice was in

good shape on this occasion. She sang *lieder* by Strauss, Brahms and Wolf, and songs in English by Rummel, La Forge and Coleridge-Taylor. The rich contralto of Miss Marfield was revealed in an aria from Saint-Saëns's "Samson," and in songs by Rogers and McFadyen. The accompaniments of Alice M. Shaw were excellent. She played from memory in the encore numbers as well as those announced on the program.

Another interesting recital was given by Mr. Klibansky's pupils at the Three Arts Club, No. 340 West Eighty-fifth street, on Friday evening, February 19. Lalla Bright Cannon showed a true interpretative understanding in "Vissi D'Arte" from "Tosca," "Sleep, Why Dost Thou Leave Me," Handel, and Mrs. Beach's "The Year's at the Spring." Arabel Marfield sang Rogers's "The Star," Henchel's "Morgen-Hymn" and an aria from Saint-Saëns's "Samson and Delilah," displaying a contralto voice of fine quality. Marie Louise Wagner created pleasure by giving the "Prayer" from "Tannhäuser," and a group of songs which included La Forge's "To a Messenger," MacFadyen's "Inter Nos," and "My Love He Comes on a Skee," by Clough-Leigher. Jean Vincent Cooper did not appear, but her place was ably filled by Ellen Townsend, who sang Grieg's "Ich Liebe Dich," "The Little Man in Gray," by Shaw, Quilter's "Now Sleeps the Crimson Petal" and "The Island Where Babies Grow," by Ford.

NEW CHICAGO MANAGERS

Messrs. Fulcher Establish Concert Direction with Strong Roster

CHICAGO, Feb. 20.—Maurice Fulcher, already well known because of his activities in the concert field, has established his own concert direction, in connection with his brother, Gordon Brooks Fulcher, in the McCormick Building, this city. Mr. Fulcher will endeavor to cover the largest possible territory with his artists, whom he expects to book in all parts of the United States. The list of artists presented includes Mlle. Jenny Dufau, coloratura soprano, Chicago-Philadelphia Opera Company; Frances Ingram, contralto, Chicago and Montreal Opera companies; Frederick Morley, English pianist; the Misses Dorothy, Rosalind and Cynthia Fuller, English folk-singers from Dorset, England; Evangeline Mann, soprano; M. J. Brines, tenor; Charles W. Washburn, baritone, who is especially well known because of his lecture-recitals; Paulo Gruppe, cellist, and the bookings of Maud Powell in the central states, by arrangement with H. Godfrey Turner.

New England Conservatory Prize Winner in Boston Piano Recital

BOSTON, Feb. 20.—On Wednesday evening in Jordan Hall Julius Chaloff, a graduate from the New England Conservatory of Music and a winner of the Mason and Hamlin prize piano in 1910, gave a recital in Jordan Hall. Mr. Chaloff recently returned from Germany, where he studied piano and composition with Hugo Kaun. As a pianist Mr. Chaloff has an unusually even and brilliant technic. He has studied seriously. He understands how to follow tradition without becoming perfunctory or pedantic. He will undoubtedly develop more individuality than he shows at this time in later years, but he was justly applauded for work which was evidently the result of sound preparation. There was an audience of good size.

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PLAN ZACH TOUR TO COAST

St. Louis Orchestra May Go to Fair with Governor—Miss Teyte's Success

ST. LOUIS, Feb. 22.—That the State of Missouri may be fittingly represented at the Panama-Pacific Exposition, a movement is on foot to send the St. Louis Symphony Orchestra to San Francisco this Summer with Gov. Elliott W. Major when his official staff makes its visit to the California fair. Pending legislation at Jefferson City, involving an appropriation of \$17,000 to pay the expenses of Director Zach and the orchestra for a limited number of concerts, the Symphony Orchestra will go to the capital this week in order to entertain the legislators and their friends with a concert program destined to be convincing in its efforts.

Claire Norden of New York, formerly of St. Louis, introduced a real novelty to St. Louis musical circles last Monday afternoon at the St. Louis Women's Club recital of the music of Florent Schmitt. Probably the most vociferous applause was accorded "Scaramouche," dedicated to Loie Fuller.

The City Club was entertained on Saturday by the appearance of the prospering Arion Club of Webster Groves, which, headed by President Daniel A. Hill, gave a program of effective vocal offerings.

The diminutive, but effervescent, Maggie Teyte won her way into the hearts of St. Louis musical audiences at the last pair of Symphony concerts. Her interpretations of the aria from "The Magic Flute" and her two songs "Rose Chérie," by Grétry, and "Le Nil," by Leroux, were indeed charming. A German lied completed a brilliant performance, notable for ravishing tone and her piquant and ever interesting personality.

The first recital of the St. Louis Art League Quartet was a success. The members of the quartet include Hugo Olk, first violin; Arno Waechtler, second violin; Louis Kielsmeier, viola, and Ludwig Pleier, violoncello. Assistant Conductor Frederick Fischer of the Symphony Orchestra has been appointed musical manager for the quartet.

Pablo Casals, the Spanish 'cellist, and Anna Case, the Metropolitan Opera Company soprano, appeared in St. Louis on Sunday, February 14, at a private concert given by Mr. and Mrs. Edward A. Faust.

H. W. C.

SCHENECTADY CHORUS HEARD

Prominent Artists in Dvorak Work with Curley Chorus

SCHENECTADY, N. Y., Feb. 18.—On the evening of Ash Wednesday a splendid performance of Dvorak's rarely heard "Stabat Mater" was given at St. John's Catholic Church, the soloist being Olive Kline, soprano; Nevada van der Veer, contralto; Reed Miller, tenor, and Frank Croxton, bass.

The work was sung by the choir of the church under the direction of J. Bert Curley and reflected credit on his training. The soloists distinguished themselves. Mme. van der Veer scored in the "Inflammatus et accensus," Miss Kline in the duet with Mr. Miller, "Fac ut portem"; Mr. Miller in the "Fac me tecum" and Mr. Croxton in the "Fac ut ardeat." On the program were also the third movement of Tchaikowsky's "Pathétique" Symphony, and Berlioz's "Hungarian March," played by the orchestra, while the boys' sanctuary choir sang Haydn's "What a sea of tears and sorrow." The other choral number was Rossini's "Tantum Ergo," sung by the solo quartet and chorus.

OMAHA PIANIST MAKES DÉBUT
AS SOLOIST WITH OBERHOFFER

Emil Oberhoffer, Conductor of Minneapolis Symphony, and Frances Nash, Pianist, in Omaha, Neb.

OMAHA, NEB., Feb. 20.—An event of great importance to this city occurred yesterday evening at the Boyd Theater. For the first time in history the American début of an American pianist took place in the city of Omaha. Frances Nash, member of a prominent musical family and a young society woman whose devotion to art has kept her at hard study since she was a tiny girl, made her American début in her native city as assisting artist to the Minneapolis Symphony Orchestra—having previously appeared with the Berlin Philharmonic and the Dresden Philharmonic with much success. Miss Nash played the Concerto in E Minor of Chopin and the Hungarian Fantasy of

Liszt and she proved herself a pianist of brilliant attainments. She has a notably clear and precise technic, poise, well balanced interpretation, excellent tone and considerable power. The young pianist was well nigh overwhelmed with floral offerings. Evelyn Hopper, who managed the affair again, had the gratification of displaying the "S. R. O." sign.

In conducting the Seventh Symphony of Beethoven, the Prelude to "Lohengrin" and Strauss's "Don Juan" from memory, Emil Oberhoffer was, as always, the poetic interpreter, emphatic in his fidelity to the spirit of the several composers, and virile in rhythm and nuance. As a final encore he gave a lovely performance of the favorite "Love's Dream" of Liszt. E. L. W.

Anthems of the Allies in Canadian Concert

OTTAWA, CAN., Feb. 20.—The Orpheus Glee Club of this city gave a concert in the Russell Theater recently, before an audience which included several state officials and their families. The work of the chorus reflected credit upon its director, James A. Smith. Russian, Belgian, French and Japanese anthems proved a stirring feature of the program. William Wheeler, tenor, evoked hearty applause and the other soloists, Mabel Cole, soprano, and Irene Miller, pianist, were also well received.

New York Appearance for Phadrig Ago'n

Phadrig Ago'n, an American girl who has been singing in the Berlin Royal Opera, was heard in a concert given by the New York Press Club on February 21. She sang arias from "Carmen,"

"Aida" and "Oberon" and songs in French and German, and was praised for the freshness of her voice and the finish of her style. Her accompanist was Ernst Knoch, who conducted Wagnerian opera early this season for the Century Opera Company. Other performers in this concert were Percy Richards and Angele Wolf in vocal solos and Richard A. R. Wolf in violin numbers.

Jenny Dufau's Concert Work

Since she began her concert tour on October 5 Jennie Dufau sang forty-two concerts up to February 10, in Ohio, Illinois, Missouri, North Carolina, South Carolina, Alabama, Kansas, Tennessee, Kentucky, Mississippi, Texas, Iowa, Wisconsin, New York and Indiana. Out of these appearances she received eighteen return engagements. Engagements of importance for the immediate future include Columbus, Ohio, in joint recital with Katherine Goodson.

ADVANCE OF DALLAS CHORUS

Texas Club Shows Improvement in Its Program under Mr. Behrends

DALLAS, TEX., Feb. 10.—The Mozart Choral Club, conducted by Earle D. Behrends, with its own orchestra and soloists, gave a concert in the City Hall Auditorium last Tuesday night for the benefit of Circle No. 2, Ladies' Aid Society of the East Dallas Christian Church. There was a large audience and the concert was an artistic and financial success.

The club is a mixed chorus of fifty voices. Much improvement was shown. The attacks and releases, *pianissimo* and *fortissimo* work and tone coloring were excellent. The program created genuine enthusiasm and the conductor, Mr. Behrends, was recalled several times. Mrs. Harry V. Culp handled the accompaniments capably. Able soloists were Mrs. Earle D. Behrends, mezzo-soprano; Mrs. Wesley P. Mason, lyric soprano; Anna Craig Bates, Mr. Behrends, Mrs. William W. Johnson, Earle Henry, Ruth Anthony, Mrs. Dora Durbey and Eugene Trimon. The orchestra, conducted by Mr. Behrends, and with Laureta Peterman at the piano, pleased exceedingly. A. L. M.

KINGSTON'S SYMPHONIC FARE

Local Orchestra Plays Classic Program in Highly Artistic Manner

KINGSTON, N. Y., Feb. 20.—The concert given in the Opera House on February 15 by the Kingston Symphony Orchestra marked a musical epoch in the history of this city. George H. Muller, the conductor, arranged a fine program, which included Haydn's Third Symphony and Schubert's "Unfinished," as well as the Beethoven C Minor Piano Concerto. The latter work was played in masterly fashion by Harry P. Dodge.

The audience was one of the largest ever gathered in Kingston at a concert of serious music. Mr. Muller conducted these classics in a way which revealed his thorough comprehension of their contents. He and Mr. Dodge were recalled a number of times. The orchestra's public rehearsal in the afternoon was heard by about 300 school children.

Mme. Wilbourn Head of Vocal Department at Ogontz School

PHILADELPHIA, Feb. 20.—Mme. Rita Wilbourn, the well known soprano and singing teacher of this city, has been engaged to take complete charge of the vocal department at the Ogontz School for Girls, replacing Mrs. Caperton, who after having filled the position of vocal instructor at the Ogontz School for twenty-five years, is compelled to retire temporarily on account of ill health. Mme. Wilbourn was trained in the Lamperti method used by her predecessor, and has had a wide experience as soloist in concert and oratorio in all parts of the United States. She is the mother of Willette Wilbourn, the fifteen-year-old pianist, singer and composer, whose remarkable talent and unusual ability has attracted no little attention, notably that of Mary Garden, who presented her with a valuable jeweled bracelet. A. L. T.

The Euterpean Fraternity, a newly formed society of Huntington, W. Va., held its first meeting on February 16. The musical performers were Mildred MacGeorge, Mrs. Helen Tufts Lauhon, Ruth Campbell, Mrs. Robert Archer, Wilbur Derthick, Mrs. Harold Ferguson and John T. McClintock.



KATHLEEN HOWARD

Formerly of the Hof Oper, Darmstadt; Covent Garden and Century Opera Co.

In Her American Recital Debut in Aeolian Hall, New York, Feb. 16, 1915, Showed Herself Possessed of "A Full and Beautiful Voice", "Abundant Temperament and Charming Personality" and "A Style Especially Suitable to the Concert Platform".

N. Y. WORLD:

Miss Howard possesses a full and beautiful instrument, which is at its best in the medium register. She also has abundant temperament.

N. Y. PRESS:

Kathleen Howard, tall and slender, charmed the eye as much as the ear at her first song recital in New York last night in Aeolian Hall. Miss Howard evidently is an intelligent and serious artist.

EVENING SUN:

With white clinging gown that recalled a famous Amneris costume Kathleen Howard had the stage to herself last evening. Few opera artists have shown more intelligence in approaching the new field of recital.

GERMAN HEROLD:

Quite specially praiseworthy is the perfect pronunciation of German, which the artist possesses.

N. Y. TIMES:

Her style was suitable to the concert platform. Especially in some of her later songs her work achieved distinction. There was a large audience, and it was friendly and enthusiastic.

N. Y. GLOBE:

Brains and individuality have always had a gratifying share in her operatic art. They were again agreeably in evidence in her singing of songs.

AMERICAN CONCERT and RECITAL TOUR SEASON 1915-16

PHILADELPHIA HAS PREMIERE OF BUSONI'S INDIAN FANTASY

Hearers at Symphony Concert Find Work Suggestive of Wild West Show, as Played by Composer and Stokowski Forces—Cellist Sandby Conducts His Music to His Wife's Mystic Play—Olga Samaroff's Recital

PHILADELPHIA, Feb. 22.—The re-appearance of Ferruccio Busoni, after an absence of four years, with the first hearing of Herman Sandby's suite from the music to the play, "The Woman and the Fiddler," which was written by Mrs. Sandby, and the interpretation of the Brahms Third Symphony, combined to make unusually interesting the program presented by the Philadelphia Orchestra at its eighteenth pair of concerts of the season, last Friday afternoon and Saturday evening, under Leopold Stokowski. On both occasions, the Italian pianist was received with marked enthusiasm. He gave two numbers, playing first his own "Indian Fantasy," for piano and orchestra, which on Friday afternoon had its first hearing in

America, and as the final number on the program an arrangement by himself of Liszt's Spanish Rhapsody.

Busoni's Indian music is founded, naturally, upon the familiar five-tone scale, and in its illustration of the war dance, the "whoop," and the more plaintive aspects of Indian life, with an implied suggestion of the broad prairie, the work may be said to have some value as program music, and to present somewhat definitely the pictures that presumably were in the composer's mind. He has given the composition some melody, a mildly pathetic appeal, and a good deal of dissonance and rambling indefiniteness. All in all, it is too suggestive of the Wild West show or the Midway Plaisance to rise much above the commonplace. Busoni played it with a great degree of fluency, and in a spectacular manner. The Liszt Rhapsody showed him to even better advantage, however, and was received with an equal amount of enthusiasm. In this, the pianist displayed his sparkling purity of tone, and clean, concise execution, in a manner that was fairly dazzling. One wonders at Busoni as at some expert coloratura soprano, who excels in runs and trills without touching vitally the deeper emotions.

Praise for Sandby Work

Mr. Sandby, who is the principal violoncellist of the orchestra, left his accustomed seat to conduct his own composition, which is in three movements—Prelude, "Ravna's Melody" and Norwegian Dance. The play, "The Woman and the Fiddler," of which Mrs. Sandby is the author, was presented at a local theater several years ago, but since then Mr. Sandby has revised and elaborated the accompanying music, which, as it now stands, forms an attractive and meritorious composition. The mysticism of the narrative, founded upon the legend of the Norwegian fiddlers, whose strains were of irresistible witchery, is well suggested, and there is much of plaintive melody, of graphic delineation and of dramatic climax. Mr. Sandby understands well the use of the various instruments, his tonal coloring has the touch of a true artist, and the orchestration, often elaborate but never profusely involved, shows the skill of thorough musicianship. "Ravna's Melody" is alluring in its plaintive melodization, and the sprightly Norwegian Dance is presented with spirited charm. The audiences on both Friday afternoon and Saturday evening gave cordial and deserved recognition to Mr. Sandby's decidedly meritorious work.

Plays Schelling Composition

Olga Samaroff was heard in recital at Witherspoon Hall last Tuesday evening, when she appeared under the auspices of the Young Men's Hebrew Association, the entertainment committee of which is headed by Dr. S. J. Gittelsohn. Mme. Samaroff was greeted by a large and receptive audience, which was both delighted and edified by her artistic delivery of an interesting program. Five Chopin numbers were played with sym-

pathetic appreciation. And in Ernest Schelling's Theme and Variations, a composition of conspicuous merit, the varied charms were brought out in an advantageous manner. Another group enabled the pianist to display her many notable qualities. Three extra numbers were given.

Edwin Evans, the popular baritone, was the soloist with the Philadelphia Orchestra at its concert in Wilmington, Del., last Monday evening.

Mildred Faas, soprano; Horatio Connell, baritone, and Thaddeus Rich, violinist, were heard in a delightful program presented by the Wednesday Music Club at the residence of Edmund Lewis, last Wednesday afternoon.

At the Belgravia on Thursday afternoon a musicale for the benefit of the Presbyterian Orphanage engaged the efforts of several well-known local artists, Mlle. Eleonora de Brabant and Helen Buchanan, sopranos; Elizabeth S. Doerr, violinist; Mary Miller Mount, pianist; Noah H. Swayne, 2nd, baritone, and Emily Otterson Schmolze, reader.

A. L. T.

RAISE \$60,000 ON TOURS

Butt-Rumford Concert Receipts Help Fellow Artists in England

A letter to Loudon Charlton from London tells of the remarkable success that has attended the efforts of Mme. Clara Butt and Kennerley Rumford to raise money for the various British relief funds. Wherever the contralto and her husband have appeared throughout the United Kingdom they have broken all records of their previous tours. The entire proceeds of their Autumn tour of concerts, numbering twenty-six in all, were devoted to the Queen's "Work for Women" Fund, and \$10,000 was contributed; while in addition to this over \$50,000 was raised for the Clara Butt-Rumford fund for providing employment for the numberless small artists who have suffered so terribly from loss of engagements as a result of the war.

This fund has been administered in the form of engaging parties of five or six artists, who have been sent around the kingdom giving concerts at work houses, almshouses, hospitals, prisons and other places where such entertainments are rare.

Kennerley Rumford has spent a large share of the Winter at the front with his automobile which he has converted into an ambulance. On several occasions he has been able to return to his home, but only for the briefest stay. Loudon Charlton is hopeful that he will be able to induce the English contralto and baritone to return to this country next season for another coast-to-coast tour—their third within a period of four years.

VARIED BALTIMORE CONCERTS

Dr. Muck's Program—Mr. Boyle Reveals Pianistic and Creative Gifts

BALTIMORE, Feb. 19.—The Boston Symphony Orchestra, under the direction of Dr. Karl Muck, gave its fourth concert last night before a brilliant audience. The admirable program gave representation to the works of the three great Bs—the C Minor Symphony of Brahms, Symphony from the "Christmas Oratorio" and Concerto in D Minor for two violins of Bach, and the third "Leonore" Overture of Beethoven. The real joy of the evening was in the interpretation of the

double concerto in which Anton Wittek and Sylvian Noack were the soloists.

George F. Boyle, pianist and member of the Peabody teaching staff, gave the fifteenth Peabody recital this afternoon. His brilliant equipment, both as to technical facility and as to musical insight, was manifested throughout an interesting program, consisting of four Chorales of Bach, "Faschingsschwank aus Wien" of Schumann, the novel sonatine of Maurice Ravel, three of his own compositions and pieces by Sgambati, Sibelius and Tausig. With the set of original manuscript compositions Mr. Boyle gave another proof of his creative ability. These were the "Slumber Song," a "Habanera," in which he has carried out the Spanish rhythms with freedom and original touches of harmony, and a "Ballad," built on massive tonal lines, with dazzling effect. Mr. Boyle played his Sere-nade as an encore.

Marguerite Wilson Maas, pianist, gave a charming recital in connection with the exhibition of the Charcoal Club at the Peabody Art Gallery, Baltimore. Howard Robinson, tenor, and Eugene Martenet, baritone, gave a recital at the Florestan Club. The San Carlo Opera Company gave a series of performances throughout the week, February 15-20, at the Academy of Music. F. C. B.

Texan Soprano in Georgia Recital

ROME, GA., Feb. 19.—An excellent exposition of songs was given by Floride Leslie Parrish, soprano, in the Shorter College Auditorium of this city recently. Miss Parrish, who is a native of Texas, was accorded a rousing reception and the applause was well deserved, for throughout her varied program, consisting of songs in French, German, Italian and English, she displayed an excellent organ of sympathetic timbre, besides intelligent interpretations.

ZOELLNER Quartet



RECENT PRESS NOTICES

The Register and Leader, DES MOINES, IA., Jan. 16th.—This splendid organization, the Zoellner Quartet, and the assisting artist of the evening, Ella Dahl Rich, gave a performance of high merit. One is impressed with the intellectual side of this quartet's interpretation as well as with their superbly balanced performance as a whole. Without affectation, without distracting mannerisms these four artists play their very hearts and souls into their rendition, and the audience is conscious of the finished artistry of it all, etc., etc.

The New Orleans Item, NEW ORLEANS, Feb. 4th.—A thoroughly enjoyable event was the concert by the Zoellner String Quartet held Wednesday night at the Association of Commerce Hall. The quartet consists of etc., etc. The Zoellners play as a single performer; their fingers seem to respond as to one mind. They realize that personal exploitation cannot enter the sacred precincts of their chosen field, and therefore unite all of their efforts for the presentation of the work at hand in the fullness of its intrinsic beauty. The Saturday Music Circle, to whose initiative this delightful evening was due, deserves congratulations for introducing an organization of the artistic status of the Zoellner Quartet. HARRY B. LOEB.

Nashville Tennessean, NASHVILLE, TENN., Feb. 7th.—Delightfully refreshing was the program presented last evening at Ward-Belmont Auditorium by the Zoellner Quartet composed of etc., etc. By their consummate mastery of equipment, technically and musically, their long sympathetic association, they have developed an organization which for perfection of finish in the handling of the subtle nuances and the portrayal of exquisite tonal beauties has few equals, etc. JAMES B. MARTIN.

The Arkansas Gazette, LITTLE ROCK, ARK., Feb. 12th.—The Zoellner Quartet. Besides this they have attained in a short time a most enviable position among our foremost ensemble groups for their perfection of finish, technic and wonderful command of nuances. They gave very few equals, and certainly these artists well merited the tremendous applause which they received, etc.

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DAVID and CLARA MANNES

Recitals for the Violin and Piano
SEASON 1914-15

RICHARD ALDRICH, in the New York TIMES, Jan. 16, 1915:

These artists can generally be counted on to furnish an interesting evening of music when they appear, and last night's recital offered no exception to the rule. What was most notable in the work of the pair, however, was their sensitive adjustment to the demands of the style proper to the occasion, which involves unflinching co-operation and methods adjusted to the delicate and intimate nature of the material. These qualities were in evidence throughout the evening, but especially in the playing of Franck's Sonata, which was set forth with a fine feeling for its mystic and poetical atmosphere.

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LONGER OPERA SEASON FOR CHICAGO SUGGESTED

Directors of Campanini Organization Debating Plans for Resuming Operations Next Year—Symphony, Band and Chamber Concerts of the Week—Casals and Bauer and Mme. Samaroff among the Leading Recital-givers

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, February 22, 1915.

EVERY day last week the directors of the Chicago Grand Opera Company held meetings behind closed doors to consider the future of the company. It is understood that General Director Cleofonte Campanini attended one of the meetings. Harold F. McCormick, who recently returned from abroad, asserts that some scheme to give opera here next season will be decided upon before he goes to Europe again.

The big deficit which was incurred by the company through its Western tour last Spring had much to do with the abandonment of the season this year, and, according to tentative plans advanced by Mr. Campanini, the activities of a Chicago company will in the future be confined entirely to this city and the season will perhaps be extended to twelve or fourteen weeks instead of the ten given here previously.

The music of the week was of wide variety. A series of concerts by the Chicago Band, under William Weil, was begun, celebrating the fifth anniversary of the establishment of this civic musical institution, and there was the first of three "popular classical" events for the benefit of the students of the city; a concert by the Chicago Wood Wind Choir, and the regular weekly concert of the Chicago Symphony Orchestra, under Frederick Stock.

This does not include the Sunday afternoon list, with Casals and Bauer in a joint recital; Olga Samaroff in a piano recital, and Allen Spencer, also in a program of piano music.

The first of the "popular classical" concerts given last Monday afternoon at the Fine Arts Theater brought forth Bettina Freeman, the dramatic soprano, who achieved a distinguished success here a couple of months ago with the Century Opera Company; Walter Spry, pianist, and Hugo Kortschak, violinist.

Bettina Freeman's Success

Miss Freeman reinforced her popularity as an artist of first rank by her interpretation of the "Liebestod" from Wagner's "Tristan" and a group of miscellaneous songs by Royce, Hüe, Tosti and Cadman. She was in excellent voice and carried off the honors of the program. Her reading of the finale from the Wagner opera was not only vocally most effective, but her German diction was noteworthy.

Messrs. Spry and Kortschak were heard in the Schubert Rondo, Op. 70, for piano and violin, and also in separate groups.

In the five years of its existence the Chicago Band, supported by a large number of public-spirited citizens, has made a fine reputation, playing before more than a million persons throughout the various civic centers and public parks of the city. All its concerts have been free.

The concert given last Tuesday evening, with repetitions Wednesday and Thursday evenings, at Orchestra Hall, had for its purpose the raising of additional funds for the continuance of its work, and accordingly admission fees were charged.

The band is composed of some fifty musicians and is a well-balanced body, of which the brass section is especially fine. The ensemble is good and the tone shading and precision are worthy of unstinted praise. A harp solo by Alberto Salvi, composed by the soloist, and termed a "concerto," was hardly worthy of the apparent effort of the performer, but the singing of Saba Doak, a young soprano, was very musical and elicited much favorable comment. Miss Doak has a very fine voice, well schooled, of wide compass and of sympathetic quality. She sang the air from "Joan d'Arc," by Tschai-kowsky and was compelled to add an encore.

Novelties in Chamber Music

The Chicago Chamber of Music Society presented, for the third concert of the present series, the Chicago Wood Wind Choir in a program of unusual ensemble music last Thursday afternoon in the foyer of Orchestra Hall.

A quintet by Onslow, for oboe, flute, clarinet, bassoon and horn, two rhapsodies for oboe, viola and piano, by Charles

Loeffler, a sextet by Cromphout, for the five instruments named above and piano, and a finale by Thuille made up a program which for novel and curious instrumental combinations stands quite apart from any other given here this season.

While the quintet and the sextet proved to be music of the conventional classic form, the two rhapsodies of Loeffler, inspired by poems of Maurice Rollinat, of the impressionistic French school, reflected the somber moods and emotions of that author. They were entitled "The Pool" and "The Bagpipe" and reflected the art of Debussy, whose methods Mr. Loeffler has followed minutely.

Albert Quesnel, Albert Barthel, Joseph Schreurs, Paul Kruse and Leopold De Mare, assisted by Franz Esser, viola, and Henry Eames, pianist, gave an artistic reproduction of the music.

The Symphony Concerts

The program prepared by Frederick Stock for the regular concert of the Chicago Symphony Orchestra, given last Friday afternoon, showed the eclectic taste of the conductor. There were English and Swedish rhapsodies, Bohemian and Oriental overtures, a German symphony and an American symphonic poem with an East Indian name.

The English rhapsody by Frederick Delius, "Brigg Fair," had had one previous performance here and made a more decided hit than formerly. The Swedish rhapsody, "Midsommer Varka," by Hugo Alfvén, on the other hand, at its repetition, did not prove quite up to the standard.

Frederick S. Converse's symphonic poem, "Ormazd," is a sonorous and well orchestrated piece, though there is little original inspiration revealed in its themes. Haydn's Symphony in B Flat Major was performed with the orchestra reduced to the numerical strength employed in Haydn's time, and was given a smooth and accurate performance. The Mozart-like overture to "The Bartered Bride," by Smetana, began the concert in sprightly manner. Mr. Stock conducted all the numbers with his usual authority.

Casals-Bauer Recital

Pablo Casals, the Spanish violoncellist, and Harold Bauer, the eminent pianist, gave a joint recital yesterday afternoon at Orchestra Hall. While theirs was one of the severest programs of the season, it was also one of the most enjoyable, and most remarkable of all was the performance of the Bach Suite in C Major, for violoncello alone. Señor Casals, in the six pieces which comprised this Suite, gave evidence of pre-eminent virtuosity and musicianship. With Mr. Bauer, he performed the Beethoven Sonata in A Major and the Brahms F Major Sonata, both given with perfect ensemble. Mr. Bauer's performance of the Schumann "Carnaval" was masterly.

MacDowell's "Eroica" Sonata, a Theme and Variations, by Ernest Schelling; a short piece by Camille Zeckwer, Hutchinson's transcription of Wagner's "Ride of the Valkyries," and her own arrangement of an organ Fugue in G Minor, by Bach, comprised some of the less hackneyed selections which Mme. Olga Samaroff played at her recital yesterday afternoon at the Illinois Theater. In these pieces and in numbers by Chopin, Graun, Beethoven and Padre Martini, the gifted pianist showed her many-sided artistic attainments. There were several encores.

Two new pieces by John Alden Carpenter and four fragments (in manuscript) by Arthur Olaf Andersen, both Chicago composers, constituted the tribute paid to local composers by Allen Spencer, pianist, at his recital yesterday afternoon in the Fine Arts Theater. The Impromptu and "Polonaise Americaine," by Carpenter, show an aptitude for pianistic tone-coloring and the second of the pieces has a strong rhythm. The four fragments by Mr. Andersen are contrasting studies in mood. They were well played by Mr. Spencer. A "capacity" audience gave evidence of enjoyment.

Henriette Bach's Success

At the Standard Club of Chicago, Saturday evening, Henriette Bach, violinist, a native of Indiana, who has had the advantage of instruction under Fritz Kreisler, was the particular star of a short concert program. In her performance of a melody by Gluck; Rondo, by Mozart; a Minuet, by Porpora-Kreisler, and the "Liebsfreud," by Kreisler, she evinced musical gifts of uncommon order. Gor-

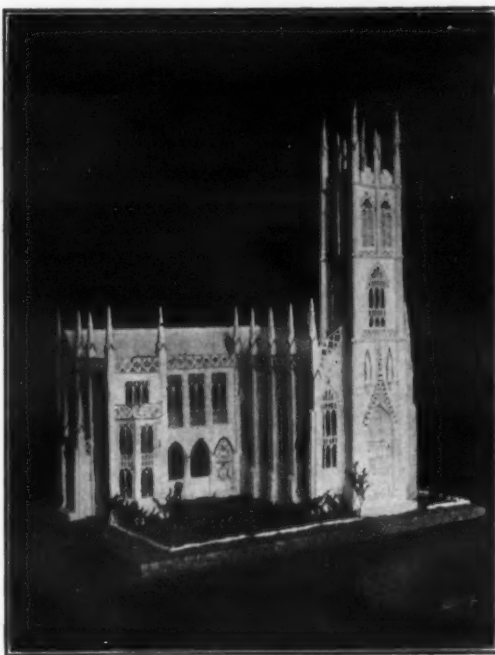
don Campbell played the accompaniments in finished style.

More than twenty years ago Lyon and Potter, representing the Steinways at that time, erected a building on East Van Buren street, known at the time as Steinway Hall. In the course of years Steinway Hall became the Whitney Opera House, the Comedy Theater, Joe Howard's Theater, the Germania Theater, and lately, Chicago's most famous concert hall, Central Music Hall. It has a seating capacity of some 700 and will now again be devoted to high-class concerts and recitals.

In a dramatic version of "Alice in Wonderland," by Alice Gerstenberg, from Lewis Carroll's "Alice in Wonderland" and "Through the Looking Glass," the incidental music has been written by Eric DeLamarter, of Chicago. It is for a small combination of instruments and is characteristic of this composer's light and volatile style. The music has found much favor.

MAURICE ROSENFELD.

MINIATURE CHURCH FEATURE OF DINNER TO ORGANIST CARL



Miniature Copy of the First Presbyterian Church of New York

One of the novel features of the testimonial dinner given on February 15 by Philip Berolzheimer to Dr. William C. Carl, the organist, as related in MUSICAL AMERICA last week, was a replica of the Old First Church, of which Dr. Carl has for many years been the organist. The miniature church standing about six feet in height and reproduced herewith, was illuminated and placed near the banquet table in the Knickerbocker Hotel during the dinner.

RECITAL BY MISS DAVIDSON

Pianist Scores Success at Ohio Wesleyan University

DELAWARE, O., Feb. 20.—Rebecca Davidson, pianist, appeared here in recital at Sanborn Hall, Ohio Wesleyan University, in a program which included the Bach-Tausig Toccata and Fugue, varied classic and modern compositions, and the Liszt "Venezia e Napoli."

Miss Davidson proved to be an unusually interesting player. Aside from her technique, which enabled her to present her chosen compositions in a clean-cut and distinctive manner, she proved that she is the possessor of imagination, temperament and repose. Her playing was marked by maturity and brilliancy, both of which were well exhibited in such works as the Bach-Tausig and the Liszt.

Felix Fox in Recital for Massachusetts Club

BOSTON, Feb. 12.—Felix Fox, the prominent Boston pianist, and George Mitchell, tenor, gave a joint recital yesterday before the West Roxbury Morning Musicales in Highland Club Hall. Mr. Fox played works of Mendelssohn, Chopin, Debussy, Liszt, Fauré, Philippe and Cyril Scott, with rare artistic finish. Mr. Mitchell, accompanied by Marion Fox, gave much pleasure by his artistic singing.

W. H. L.

DR. MUCK OFFERS "THREE B" PROGRAM

**Bach, Beethoven and Brahms
Admirably Interpreted in
New York Concert**

Since Dr. Muck and the Boston Symphony Orchestra offered their New York patrons a program on which appeared Sibelius's Fourth Symphony and von Reznicek's "Schlemihl" this Winter, the conductor from Boston has, as a result of many protests from subscribers, hied himself to the works of the approved masters. On Thursday evening February 18, the season's fourth visit of the orchestra to New York, the audience which filled Carnegie Hall heard Brahms's First Symphony, Beethoven's Overture to "Coriolan" and the "Leonore" No. 3, and Bach's D Minor Concerto, for two violins with string orchestra accompaniment.

Nothing in this list is unusual and so extended comment may be withheld. Much praise should be accorded Dr. Muck and his men for an exceedingly beautiful reading of the Brahms symphony, in which there was due attention paid to the beauty of line, as well as to the dramatic nature of the inspired opening movement. This movement is, in a measure, the supreme test in ascertaining whether or not a conductor can penetrate the meaning of Brahms. Dr. Muck showed that he could. As much may be said for the way the Beethoven overtures were played. There were no innovations, no new conceptions. It was serious, brilliant playing, worthy of high admiration. At the close of the Brahms symphony there was so much applause—anti-Brahmsites please notice!—that the orchestra was signalled by Dr. Muck to rise and share the audience's favor with him.

Anton Wittek and Sylvain Noack, first and second concertmasters of the orchestra, respectively, performed the solo parts in the Bach concerto. Mr. Noack was decidedly the more praiseworthy of the two, his performance being emotionally full and human, while Mr. Wittek's was conspicuous for the academic and dry attitude in which he approached the music. There was long continued applause after it, both performers being made to bow repeatedly.

A. W. K.

On Saturday afternoon Sibelius's First Symphony was Dr. Muck's principal offering. This work, which is fifteen years old, might have been written yesterday, saturated with modern feeling and color as it is. The musicians from Boston played it splendidly, with extreme virtuosity. The haunting slow movement's first theme was memorably voiced by the strings.

Strangely enough, the other works, Haydn's "Surprise," Mozart's "Magic Flute" Overture and the Overture to "Die Freischütz," were not played in the same impeccable fashion. One has heard better performances of these works from this same organization.

AMSTERDAM JOINT RECITAL

Joseph Mathieu and Violinist Mueller in Effective Program

AMSTERDAM, N. Y., Feb. 18.—A joint recital was given here last evening in the Second Presbyterian Church by Matthew J. Mueller, violinist, and Joseph Mathieu, tenor, when a large audience applauded both artists for their excellent offerings.

Mr. Mathieu displayed a fine, lyric tenor in the "Flower Song" from "Carmen," a group of Spross numbers and other songs. His performances on this occasion, when he appeared as the result of an engagement here some time ago, won him marked favor. Dr. Julius Schiller was his efficient accompanist.

With Dr. Schiller Mr. Mueller played Beethoven's Sonata, Op. 12, No. 1, capably. His solo pieces were played very effectively with good tone and able technique, and he was received with much applause. Louise Mueller played his piano accompaniments.

Harold Randolph, director of the Peabody Conservatory of Music, Baltimore, and prominent American pianist, has been engaged as soloist with the Philadelphia Symphony Orchestra at its concerts in Philadelphia on March 12 and 13. He will play the G Major Concerto of Beethoven.



Zoë Cheshire, harpist, assisted by Elias A. Bronstein, 'cellist, gave a recital at "The Studio," New York City, on February 14. Louis Kroll presided at the piano.

Elizabeth Payne, a blind girl of twenty-two, who lives at No. 2963 Fulton street, Brooklyn, has been awarded a scholarship at the New York Conservatory of Music.

Lionel Hodierne-Smith, a pupil of Arthur de Guichard, has accepted the position as choir director and tenor soloist at the Globe Congregational Church, Woonsocket, R. I.

Geneva Holmes Jefferds, soprano, and a pupil of Harriot Eudora Barrows, recently entertained the Monday Morning Musical Club in Providence with a most enjoyable musicale.

Mrs. Robert M. Keeney, soprano, and Adele G. Walther, soprano, gave a joint recital at the Orpheum Theater, Woodlawn, Pa., on February 12. Mrs. M. L. R. Howald was the accompanist.

Carolina White sang in vaudeville last week in Philadelphia and the *Record* of that city reports that "there was no mistaking the sincerity of the tribute of applause paid to the prima donna's art."

Beatrice Holbrook, the young Boston pianist, was one of the artists contributing to the program of the season's fourth morning musicale of the Malden Musical Club, in Malden, Mass., on February 17.

George H. Fairclough, organist, gave a recital at the House of Hope Presbyterian Church, St. Paul, Minn., on February 4. Thomas G. McCracken, tenor, was the assisting artist, being heard in songs by Buck and Henschel.

Clarence Eddy gave a noteworthy organ recital at Memorial Presbyterian Church, St. Augustine, Fla., on February 11, delighting a huge audience. The veteran artist presented an attractively arranged program.

The Clef Club of Northampton, Mass., presented a varied program for the benefit of the war relief association in the Edwards Church, on February 8. Assisting the regular soloists were Rebecca W. Holmes, violinist, and Rebecca Haight, 'cellist.

An organ recital of artistic merit was given on February 18 by Prof. Garrett W. Thompson, of the University of Maine, at All Souls' Church, Bangor, Me., the assisting soloists being Mrs. Bertha K. Boggett, soprano, and Mary Weston, violinist.

Fay Cord, soprano, and John R. Jones, basso, with Margaret Gorham Glaser at the piano, were the assisting soloists at the concert of the Faneuil Choral Society, Charles B. Stevens, conductor, given recently in the Congregational Church of Faneuil, Boston, Mass.

Russian choruses never before sung in America were heard from the Æolian Choir of fifty-four voices at All Saints' P. E. Church, Brooklyn, on February 10. The translations of these compositions were made by N. Lindsay Norden, who conducts the chorus.

Gounod's "Gallia" and excerpts from Brahms's "Requiem" were sung on February 14 at the Broadway Tabernacle, New York. The soloists were Mrs. R. C. Emory, soprano; Margaret Keys, contralto, and Frederick Patton, basso. The organist and choirmaster was Walter C. Gale.

The Ensemble Club of Bridgeport, Conn., a string orchestra, directed by Gertrude Field, gave a concert for the benefit of Saint Rita's Guild on February 12, at Seaside Institute. The soloists were Elizabeth H. Spinning, Nellie

Fox, Gertrude Evers, Mrs. C. Van York and Mary Gray.

Daisy C. Polk, soprano, was the principal soloist at the concert given on February 20, at the Country Life Exposition, New York. She was assisted by the Arion Quartet, the personal of which comprises Mrs. Seth Bingham, contralto; Miss Polk, soprano; Eugene Tappen, tenor, and Errol Sears, basso.

The Clio Club of Williamsport, Pa., gave a concert devoted to old English songs on February 10 in the Park Hotel. After a talk on "The Spirit of English Song," given by O. R. H. Thompson, the program was presented by Caroline E. Beck, soprano; Roscoe Huff, pianist, and Theodora A. Thomson, soprano.

In the Baptist Church of Montclair, N. J., on February 15, Mark Andrews exemplified his broad musicianship in an organ recital that was devoted entirely to Wagner music. Assisting the organist were Olive Webb, violinist, and Herbert Auë, 'cellist, who, with Mr. Andrews, played three trios effectively.

Kaufmann Bros., of Pittsburgh, have been holding afternoon recitals in the new auditorium in their store, engaging well known artists. A delightful program was given recently by Gertrude Sykes-King, soprano; Anthony Jones, tenor; Eda Keary, violinist, and Blanche Sanders Walker, accompanist.

Percy A. Scholes, extension lecturer, Oxford University, spoke on "The Golden Age of English Music," on February 10, at Smith College, Northampton, Mass. He was assisted by his wife, who is a violinist; Professor Vih, pianist; Professor Olmsted, baritone, and Mary Williams, mezzo-soprano.

A mass by Ignatius Mitterer was introduced recently by the choir of the SS. Peter and Paul Cathedral, Indianapolis. The choir includes H. E. Calland, Elmer Steffin, tenors; Humbert Pagani, C. A. O'Connor, baritones; Thomas Mealis, Edward La Shelle, basses. Frances B. Spencer is organist.

Gounod's "Gallia" was sung at a recent meeting of the Morning Musical Society of Fort Wayne, Ind. The soloist was Mrs. Clara Z. Bond, soprano, and the chorus was directed by Emil Koepfel. A pleasing violin duet was played by Portia Bohyer and Henry Simon. Mrs. Spencer Thompson, contralto, won recalls.

A musicale for the benefit of the Social Settlement given at the Omaha (Neb.) residence of Jessie Millard enlisted the services of several of Omaha's most admired musicians, notably Mrs. L. F. Crofoot, pianist; Harriet Metz and Mrs. Root, singers; Helen Somers, violinist, and Mrs. Walter Silver and Ellen Anthes, accompanists.

Pupils of Ralph H. Mazziotto gave a concert on February 21 at Elks' Hall, Mount Vernon, N. Y. The participants were Sylvia Newcom, soprano, and Mrs. F. H. Norton, contralto, as well as the following pianists: Gloria Fitch, Elsie Messenger, Gladys Bradshaw, Lillian Paci, Margaret Poxacello, Emma Klett, Edward Harper and Wesley Messenger.

Marie Sundelius, soprano, was the assisting soloist at the fourth choral concert of the Milton Education Society recently given in Milton, Mass. The chorus, under the direction of Charles B. Stevens, gave a miscellaneous program of part-songs which were interspersed with song groups by Mme. Sundelius. Mary Wells Capewell did the accompanying.

Julia Heinrich, daughter of Max Heinrich, the baritone, gave a song recital recently in Memorial Hall, Providence, R. I. Mr. Heinrich played his daughter's accompaniments. Hope L. C.

Whittier, a young pianist and pupil of Avis Bliven Charbonnel, gave her first public recital in Fröbel Hall, Providence, assisted by Elizabeth Stanley and May Atwood.

A Russian program was given recently by the Matinée Musicale, Indianapolis, Ind., on February 10. The able participants were Mrs. Kenneth Rose, Florence Flickinger, Dorothy Dudley Jordan, Mrs. Glenn O. Friermood, Mrs. W. N. Howard, Mrs. E. C. Johnson, Mrs. Charles Becket, Mrs. S. L. Kiser, Mrs. G. Friermood and Mrs. Esther Swain Brown.

The feature of the recent concert given by the Marcato Club of Clarksburg, W. Va., in Elks' Auditorium, was the appearance of Carl Schjffeler, a young German baritone. The other soloists were Jessie Renshaw, Mrs. Homer Williams, Anne Boggess, Genevieve Roberts, Myrtle Smith, Miss Wilson, Mrs. David B. Carper, Mrs. E. B. Jewett and Mrs. Earl Travis.

The regular February offering of the Tuesday Morning Musical Club (Mrs. C. T. Kountze, president) took the form of a piano-lecture recital by Henrietta Weber, of Chicago, on "Modern Tendencies in Music." Miss Weber played small pieces by Chopin, Liszt and Brahms, to whom she referred as the precursors of modernism, and by Debussy, Reger, Schönberg, Wolf-Ferrari and John Powell.

William Kroll, a youthful violinist, was heard in recital in Æolian Hall, New York, February 18, to obtain funds to enable him to finish his studies in Europe when conditions there permit. He played the Vieuxtemps Concerto in D Major and shorter pieces, including Corelli's "La Folia," Variations Sérieuses, Tor Aulin's humoresque, Martini's Andantino, and a Spanish Dance of Sarasate.

Hartford, Conn., turned out a large audience on February 9, when Mrs. Marjorie Huss Price gave a piano recital at Unity Hall, assisted by William J. Carroll, tenor. Mrs. Price played several difficult compositions with good technique and interpretation. She is a pupil of Robert H. Prutting. Mr. Carroll sang numbers by Puccini, Campbell-Tipton and Bruhnes. His accompaniments were played by Mr. Prutting.

Mrs. Leah Slusser-Hathaway, soprano, and Ethel V. Edick, pianist, gave an enjoyable recital in Portland, Ore., on February 6. In the same city, on February 13, at a banquet given by the women's clubs of the city in honor of Dr. Mary Thompson, on her ninetieth birthday, an excellent musical program was arranged by Mrs. Edward Alden Beals. Mrs. Harry E. Van Dyke and Juna Shea gave much pleasure by their singing.

Louise Le Baron and Walter Wheatley were presented in a joint operatic recital in Omaha, Neb., recently by Edith Martin, and made a decidedly good impression. Miss Le Baron disclosed a voice of considerable power and much dramatic feeling, while Mr. Wheatley gave pleasure with the finish of his singing and the agreeable quality of his tenor. The artists were supported by Dr. John Mills Mayhew as accompanist.

John M. Gallup, organist and choir director of the South Congregational Church, Hartford, Conn., has given his resignation, to take effect April 1. Mr. Gallup has held this position for the past thirty-eight years, making the longest record of service at one church in the State. He also acted as organist for three years in Groton, his native town, and for seven years as organist of the First Methodist Church of Hartford.

An afternoon musicale given by the Mundell Choral Club of Brooklyn at the Hotel Bossert on February 10 provided a program of more than passing interest. Among the soloists heard were Frederick Gunther, with Mary Helen Brown as accompanist; Mrs. Lucy Mallory La Forge, soprano; Charles Naegele, Jr., pianist, and A. Claire Lampmann, contralto. Mrs. Harriet Ware Krumbling, an honorary member of the club, was present.

Contrary to an impression previously given out, Isadora Duncan, the classic dancer, will return to this country next season with her pupils and make a tour of the country with them. She will leave for Greece in March and return in November. Miss Duncan declares that where in a newspaper article she was

quoted as saying that New York was "heartless" she had meant that not the people but conditions in the city were heartless.

The Musical Research Club of Bartlesville, Okla., gave a recital recently in the First Presbyterian Church. The soloists were Carl Webber, violinist; Clifford Price, 'cellist; Mabel Voegle, pianist; Mrs. W. H. Gill, pianist; Jane Lewis, soprano; Charles Hornstein, tenor, and Alice Perkins, soprano. Horace Norton, newly appointed organist at the Presbyterian Church, gave the first of a series of recitals there, being assisted by Howard Cannon, tenor.

In an organ recital celebrating the dedication of a new organ at the Plymouth Congregational Church, Omaha, Neb., recently, Ben Stanley created a deep impression with the *Andante* from the Fifth Symphony of Beethoven and a charming Nocturne in D Flat Major of his own composition. Assisting the organist were Madge West, the popular young violinist, accompanied by her sister, Eloise West, and C. C. Brown, baritone, from St. Paul.

The last fortnightly concert of the Schubert Club, St. Paul, Minn., brought forward the following performers: Mary Willard, Peter Lissowski, Arthur Skoog, Casper Christensen, Hilda Nordstrom, Leland Morgan, Mrs. Albert Podlasky, Martha Rogers, Mrs. L. Farrel, Clara Murphy, Miss Allen, Henry Southeray, M. B. Day, Mr. Korfhage, Rosa Hirsch, Emile Onet and Mrs. George S. Richards, State vice-president of the National Federation of Musical Clubs.

A concert for two violins was given in Hartford, Conn., on February 11, by Emanuel Ondricek and Ella Klover Ondricek, assisted by Rodolfo Fornari, baritone, and Corinne Harmon, accompanist. The program comprised two numbers for two violins and piano, a serenade by Sinding, and a group by Paul Juon; also the Benda Violin Sonata in A Major, and a Concerto for violin by Tor Aulin played by Mr. Ondricek. Mr. Fornari sang an aria and some Neapolitan songs.

The lecture recitals of Thomas Whitney Surette at the Brooklyn Institute of Arts and Sciences terminated on February 8 with a fine performance of Beethoven's Sonata, op. 111, played by Mme. Elfrieda Stoffregen. The latter showed admirable finish in her work as on previous occasions and proved a valuable interpreter of the works of the great master. Mr. Surette declared Brooklyn the only place where an audience of 700 or 800 persons could be assembled for three consecutive years to listen to Beethoven sonatas.

Recent musical events in Providence, R. I., included the following: Twentieth anniversary of the Verlandi, a Swedish male chorus, Oscar Ekeberg, conductor; joint organ recital by Edwin E. Wilde, Myron C. Ballou and John Herman Loud; organ recital by A. Lacey-Baker, assisted by Mrs. William D. Bucklin, soprano; concert by Edith Martin, harpist, assisted by Walter Dole and Frank Luker; song recital by Harriet C. Edmonds, assisted by Minnie Louise Cameron, and Wagnerian recital by Frances Nevin, assisted by John Herman Loud.

At the Hillside Free Concert in Montclair, N. J., on February 15, Elizabeth Carpenter, soprano and chairman of the evening, sang a group of songs; Belle Schiebler, the child pianist, played three or four pieces with sureness of technical performance; Harold E. Cressingham, baritone, sang twice; Clara and Alice Thorpe delighted in folk-dances, and a trio, consisting of Miss Carpenter, Mrs. Van Wie and Mrs. Manning, with violin obligato by Elsie Jacobus and Elizabeth Smith, played two trios. The accompanists were Mrs. Julius Geertz and Winifred Young.

The Criterion Male Quartet appeared at the annual entertainment of the Corinthian Lodge, No. 57, F. & A. M., at Central Auditorium, Orange, N. J., on Wednesday evening, February 10. Bullard's "Winter Song," Buck's "Twilight," Protheroe's "De Sandman" and an arrangement of the "Lucia" Sextet. There were also solos by George Reardon who sang the "Pagliacci" Prologue stirringly, John Young who scored in a "Gioconda" aria, Horatio Rensch who sang Tosti's "Parted" and Donald Chalmers who won favor in Spross's "Song of Steel." Justine Roberts, reader, was also heard to advantage. Winifred Lee Mayhall presided at the piano efficiently.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Adler, Clarence.—New York (Hotel McAlpin), Feb. 27.
Aida, Mme. Frances.—New York (Biltmore, musicale), Feb. 26.
Amato, Pasquale.—Carnegie Hall, New York, Feb. 26.
Baker, Elsie.—Brooklyn, Feb. 28; Glen Cove, L. I., Feb. 28; Frankford, Pa., Mar. 11; Philadelphia, Mar. 25.
Bauer, Harold.—Carnegie Hall, New York, Mar. 4.
Barron, Henri.—Brooklyn, Feb. 28.
Bauerkeller, Rudolf.—New York, Feb. 28.
Beddoe, Mabel.—New York, Mar. 1; New York, Mar. 18; Newark, Mar. 24; Huntington, Mar. 2; Newark, Mar. 24.
Bensel, Caryl.—New York (Hotel Biltmore), Mar. 28.
Borwick, Leonard.—Brooklyn (Academy), Mar. 8.
Bryant, Rose.—Brooklyn, Mar. 4, 5; Bayonne, Mar. 7; New Britain, Mar. 9; New York, Oratorio Society (Carnegie Hall), Mar. 24.
Burnham, Thuel.—New York, Mar. 2; New York, Mar. 23.
Busoni, Ferruccio.—Æolian Hall, New York, Feb. 28; Carnegie Hall, New York, Mar. 6.
Cadman, Charles Wakefield and Princess Tsalina Redfeather.—Los Angeles, Feb. 26, 27 and 29; Long Beach, Cal., Mar. 4; Riverside, Cal., Mar. 9; Eureka, Cal., Mar. 13; Fort Collins, Colo., Mar. 20.
Clark, Charles W.—Vassar College, Poughkeepsie, Mar. 12.
Connell, Horatio.—Syracuse, N. Y., Mar. 1; New York, Mar. 6.
Craft, Marcella.—Chicago, Mar. 22.
Culp, Julia.—Boston (Jordan Hall), Feb. 27.
Dadmun Royal.—Auburn, N. Y., Mar. 3; Hamilton, N. Y. (Colgate University), Mar. 4; Brooklyn, Mar. 28 and Apr. 4; Kingston, N. Y., Apr. 6; Brooklyn, Easter Sunday.
Deyo, Ruth.—Cincinnati, Mar. 12, 13.
Damosch, Walter.—Explanatory Recitals, at the piano on Wagner's Nibelungen Trilogy, Mar. 10, 12, 17, 19, 24, 26, at Æolian Hall, New York, afternoons.
Dilling, Mildred.—New York, Feb. 27; Cooper Union, Mar. 7; Soloist Paterson Symphony Orchestra, Mar. 8; Brooklyn, Mar. 17; Rome-utica, Mar. 19; Oneida, N. Y., Mar. 20; Stamford, Conn., Mar. 22; Ware, Mass., Mar. 23; Stamford, Conn., Mar. 24.
Dufault, Paul.—Bridgeport, Conn., Mar. 2; Philadelphia, Mar. 4; New York (Waldorf), Mar. 7; New Haven, Conn., Mar. 9.
Dunham, Edna.—New York, Mar. 2; Providence, R. I., Mar. 9.
Ferrari-Fontana, Edoardo.—Carnegie Hall, New York, Mar. 13.
Flint, Willard.—Quincy, Mass., Mar. 2.
Fulton, Zoe.—Philadelphia, Mar. 16.
Ganz, Rudolph.—Portland Ore., Mar. 1; Tacoma, Wash., Mar. 3; St. Paul, with Minneapolis Symphony Orchestra, Mar. 11; Chicago, with Chicago Symphony Orchestra, Mar. 12, 13; Troy, N. Y., Mar. 15; Princess Theater, New York, Mar. 16 and Mar. 30; Pittsburgh, Mar. 19.
Gabrilowitsch, Ossip.—New York, Carnegie Hall, Mar. 7; St. Louis, Mar. 12, 13; Brooklyn (Academy), Mar. 15; St. Louis, Mar. 12, 13.
Gebhard, Heinrich.—Boston, Mar. 8.
Goodson, Katharine.—Kansas City, Mar. 2; Wichita, Kan., Mar. 7; Columbus, O., Mar. 9; Cincinnati, O., Mar. 11; Detroit, Mar. 16.
Gottschalk, Robert.—Brooklyn, Mar. 7; Maplewood, N. J., Mar. 17; East Orange, N. J., Mar. 28.
Granville, Chas. W.—Maplewood, N. J., Mar. 17.
Gunn, Kathryn Platt.—Brooklyn, Apr. 17.
Harrison, Charles.—Westwood, Feb. 26; Brooklyn, Mar. 5.
Hemenway, Harriet S.—Quincy, Mass., Mar. 2.
Hinkle, Florence.—Cincinnati, Feb. 26, 27.
Hinshaw, W. W.—New York, Carnegie Hall, Mar. 4.
Hofmann, Josef.—Brooklyn (Academy), Mar. 1.
Holt, Gertrude.—Quincy, Mass., Feb. 26.
Jacobs, Max.—New York, Feb. 26.
Janaushek, William.—Carnegie Hall, New York, Feb. 27; New York, Mar. 11.
King, Gertrude Sykes.—Boston, Mar. 3.
Knight, Josephine.—Boston, Mar. 31; Salem, Mass., Apr. 8.
Kreisler, Fritz.—New York (Biltmore Musicale), Feb. 26; Minneapolis, Mar. 19.
Lerner, Tina.—Chicago, Feb. 26, 27; Boston, Mar. 13.
Lhevinne, Josef.—St. Louis, Mar. 19, 20.
Loehardt, Robert.—East Orange, N. J., Mar. 2.
Lund, Charlotte.—Brooklyn, Feb. 27.
Macmillen, Francis.—Cincinnati, Mar. 26, 27.
Mannes, David and Clara.—Fall River, Mass., Feb. 26, 27; Riverdale School, Mar. 4; Detroit, Mar. 9; St. Louis, Mar. 11; New York, Mar. 14; Columbus, O., Apr. 16, 17; Cleveland, Apr. 20; Sewickly, Pa., Apr. 22.
Marsh, Lucy.—North Adams, Mass., Mar. 2; Albany, N. Y., Mar. 3; Harrisburg, Pa., Mar. 18; Providence, R. I., Mar. 25.
Martinielli, Giovanni.—New York (Biltmore Musicale), Feb. 26.
McCormack, John.—New York (Biltmore), Mar. 12.
McDowell, Alice.—Boston, April 6.
Miller, Christine.—Tulsa, Okla., Mar. 1; Lynchburg, Va., Mar. 4; Baltimore, Md., Mar. 5; New York, Mar. 6; Grand Rapids, Mich., Mar. 9; Cincinnati, Mar. 11; Bluffton, O., Mar. 12; Boston, Apr. 14, 15; Indianapolis, Apr. 30.
Miller, Reed.—New York City, Mar. 14; Minneapolis, Mar. 31 and Apr. 1; Boston, Apr. 15.
Miller, Mr. and Mrs. Reed.—New York, Mar. 7; Mt. Vernon, N. Y., Mar. 15.
Morrissey, Marie.—Maplewood, N. J., Mar. 17.
Nichols, Mr. and Mrs. John W.—New York (Columbia University), Mar. 19.
Nielsen, Alice.—New York (Biltmore), Mar. 12.
Ornstein, Leo.—New York, Feb. 28 (Band-box Theater).
Orrell, Lucille.—New York (Biltmore), Mar. 12.
Pitzer, Maximilian.—East Orange, N. J., Mar. 2.
Rasely, George.—Salem, Mass., Apr. 8.
Reardon, George Warren.—Yonkers, N. Y., Mar. 8; New York City, Mar. 11; Rutherford, N. J., Mar. 26; Asbury Park, N. J., Apr. 2; New York City, Apr. 17; New York City, Apr. 23.

Rio, Anita.—Harvard, Feb. 26.
Sarto, Andrea.—Chicago, Feb. 22; Chicago, Mar. 23.
Samaroff, Olga.—New Orleans, Mar. 1.
Schutz, Christine.—Buffalo (Orpheus Society), Apr. 12.
Shulz, Leo.—East Orange, N. J., Mar. 2.
Schludbach, Esther.—Boston, Mar. 4.
Schnitzer, Germaine.—Carnegie Hall, New York, Mar. 6, 20; New York (Biltmore), Apr. 9; New York (Haarlem Philharmonic), Apr. 15.
Seydel, Irma.—Boston, Mar. 1; Auburn, N. Y., Mar. 3; Hamilton, N. Y., Mar. 4; Troy, N. Y., Mar. 11; Chicago, Mar. 14; Fremont, Neb., Mar. 18; Burlington, Ia., Mar. 22; Salina, Kan., Mar. 24; Lincoln, Neb., Mar. 29.
Shawe, Loyal Phillips.—Boston, Mar. 31 (Choral Music Society).
Shattuck, Arthur.—Minneapolis, Mar. 5.
Simmons, William.—Montclair, Mar. 5; New York (Lord & Taylor's), Mar. 25; New York (St. Stephen's Church), Apr. 2; Æolian Hall, New York, Apr. 5; Goshen, N. Y., Apr. 14; New York (People's Institute Concert), Apr. 28.
Sikesz, Jan.—Buffalo, Mar. 6.
Sinshelmer, Bernard.—New York (Rumford Hall), Mar. 3; Mamaroneck, N. Y., Mar. 29.
Slezak, Leo.—St. Louis, Mar. 5, 6.
Sorrentino, Umberto.—New York, Feb. 27; New York (Hotel Plaza), Mar. 17.
Sundelius, Marie.—Soloist Boston Symphony Orchestra, Mar. 9; Brockton (Mass.) Woman's Club, Mar. 15; Soloist New York Oratorio Society, Mar. 24.
Szumowska, Antoinette.—Brooklyn (Academy), Mar. 1.
Thompson, Edith.—New York, Mar. 19.
Tracey, Minnie.—New York (MacDowell Club), Mar. 1.
Trnka, Alois.—New York, Æolian Hall, Mar. 26.
Van Der Veer, Nevada.—New York, Mar. 7; Mt. Vernon, N. Y., Mar. 15.
Van Endert, Elizabeth.—Carnegie Hall, New York, Feb. 28.
Wells, John Barnes.—Ithaca, N. Y., Mar. 5, 6; New York (MacDowell Club), Mar. 9; Hamilton, N. Y., Mar. 18; Brooklyn, N. Y., Mar. 20; Philadelphia, Mar. 27; Brooklyn, Mar. 28; Richmond, Va., Apr. 2; Brooklyn, Apr. 4; Heartsville, S. C., Apr. 7.
Wheeler, Wm.—Syracuse, Mar. 4; Stamford, Conn., Mar. 9; Cambridge, Mass., Mar. 11; Williamstown, Mass., Mar. 12; New Haven, Conn., Mar. 15; Princeton University, Mar. 19.
White, Roderick.—Princess Theater, New York, Mar. 23.
Williams, Grace Bonner.—Boston, Apr. 4.
Zimballat, Efram.—Brooklyn (Academy), Mar. 14.

Orchestras, Quartets, Chorus, Etc.

Boston Quartet.—Boston (Jordan Hall), Mar. 8.
Bostonia Sextette Club.—Benson, Feb. 26; Morris, Feb. 27; Duluth, Mar. 1; Nashua, Minn., Mar. 2; Grand Forks, N. D., Mar. 3; Mayville, Mar. 4; Northwood, Mar. 5.
Boston Symphony Orchestra.—New York (Carnegie Hall), Mar. 18, 20.
Chicago Symphony Orchestra.—Chicago, Feb. 26, 27; March 5, 6.
Cincinnati Symphony Orchestra.—Cincinnati, Feb. 26, 27; Mar. 12, 13, 26, 27; Apr. 9, 10, 23, 24, 30; May 1.
Cosmopolitan Quartet.—Brooklyn, N. Y., Feb. 28.
Flonzaley Quartet.—New York (Æolian Hall), Mar. 8.
Kasner Quartet.—Brooklyn, Mar. 5; Syracuse, N. Y., Mar. 9.
Kneisel Quartet.—New York, Æolian Hall, Mar. 2.
Manhattan Ladies' Quartet.—Leonia, N. J., Mar. 26.
Minneapolis Symphony Orchestra.—Minneapolis, Mar. 5, 7 and 19.
Philharmonic Society of New York.—Carnegie Hall, New York, Feb. 26, 28; Mar. 4, 5, 7; Brooklyn (Academy), Mar. 14.
Russian Symphony Orchestra.—Carnegie Hall, New York, Mar. 6, 20.
San Francisco Symphony Orchestra.—San Francisco, Mar. 5.
Sinshelmer Quartet.—New York (Rumford Hall), Mar. 3.
St. Louis Symphony Orchestra.—St. Louis, Mar. 5, 6, 12, 13, 19, 20.
Symphony Society of New York.—Æolian Hall, New York, Feb. 26, 28.
Young People's Symphony Concert.—Carnegie Hall, New York, Feb. 27.

TIMELY EDITION OF DR. CARL'S NEW ORGAN WORK

Volume of "Lent and Easter Music," as Compiled by Noted Organist, Has Distinct Practical Value

The second volume in the Boston Music Company's series of "Select Festival Music for the Organ" compiled and edited by the well known New York organist, Dr. William C. Carl, has just been issued. It is most timely, as it is composed of music for Lent and Easter. Dr. Carl, whose acquaintance with the organ literature of the world is unusual, has distinguished himself in this work and has chosen a wonderful list of pieces, ranging from Battishill (1738-1801) to modern composers, like Saint-Saëns, Reger, Loret and J. P. E. Hartmann. The pieces are classified for specific use at Lent, Holy Week and Easter and the volume will thus be of great service to organists in arranging their musical lists. Notable among the pieces is the Reger "Passion Chorale" on the famous "O Sacred Head Once Wounded," Lemaigre's "Stabat Mater Dolorosa," Vretblad's "Good-Friday Spell," along lines quite different from the Wagner "Parsifal" mood, and the Hartmann "Hosannah!" Dr. Carl's editing is superlatively fine, attention being paid to all details, so that both the young and the experienced organist can profit by his labors.

"Lent and Easter Music." For the Organ. Compiled and Edited by Dr. William C. Carl. Boston Music Company Edition, No. 190. Published by the Boston Music Company, Boston, Mass. Price \$1.00 net.

NEW YORK CONCERT CALENDAR

FEBRUARY

27—Young People's Symphony Concert, afternoon, Carnegie Hall.
27—Harold Bauer, pianist, and Pablo Casals, 'cellist, joint recital, afternoon, Æolian Hall.
28—New York Symphony Society, afternoon, Æolian Hall, Ferruccio Busoni, soloist.
28—Philharmonic Society, afternoon, Carnegie Hall.
28—Jacob Medvedieff and Mme. Medvedieff, joint song recital, evening, Æolian Hall.
28—Leo Ornstein, piano recital, evening, Band Box Theater.
28—Russian Symphony Orchestra, evening, Century Opera House.

MARCH

1—Philharmonic Society, afternoon, Carnegie Hall (Concert of Compositions by Sigismund Stojowski), assisted by Willem Willeke, 'cellist and Sigismund Stojowski, pianist.
1—Minnie Tracey, soprano, and Elena de Olloqui, pianist, MacDowell Club, afternoon.
2—Kneisel Quartet, Æolian Hall, evening.
2—New York Symphony Society (Master Composer Concert), Carnegie Hall, afternoon, Josef Hofmann, soloist.
2—Desider Josef Vecsei, pianist, with New York Symphony Orchestra, evening, Carnegie Hall.
3—Ernest Schelling, with Symphony Club of New York, afternoon, Æolian Hall.
3—Sinshelmer Quartet, evening, Rumford Hall.
4—William Hinshaw, song recital, afternoon, Carnegie Hall.
4—Alice Sovereign, song recital, afternoon, Æolian Hall.
4—Philharmonic Society, evening, Carnegie Hall.
4—Henriette Michelson, piano recital, evening, Æolian Hall.
5—Philharmonic Society, afternoon, Carnegie Hall.
5—New York Symphony Society, afternoon, Æolian Hall.
5—Hermann Wassermann, piano recital, evening, Æolian Hall.
6—Ferruccio Busoni, piano recital, Carnegie Hall, afternoon.
6—Russian Symphony Orchestra, Carnegie Hall, evening.
7—New York Symphony Society, afternoon, Æolian Hall.
7—Philharmonic Society, afternoon, Carnegie Hall.
9—New York Symphony Society, Carnegie Hall, afternoon.
11—Musical Art Society, Carnegie Hall, evening.

A CÉSAR FRANCK NOVELTY

Patriotic Work Composed Forty-five Years Ago Brought to Light

A surprise both for patriots and for music lovers is promised us, writes the Paris correspondent of *The London Daily Telegraph*. This is a new work, never yet performed, by César Franck, for soprano and orchestra, and the subject is "Paris" in the siege of 1870.

On November 27, 1870, the *Figaro* published over the initials "B. de L., Capitaine à la Garde Mobile," a little prose poem. The good captain was inspired by the victory of the Army of the Loire at Coulmiers, on November 9, 1870, a victory which unhappily led to nothing. The captain wrote:

"I am Paris, queen of cities, and I raise my brow above the nations. The storm wind blows without mercy, but I will not bow my head like the willow. I am the wealthiest and the noblest, and I have deposed the world to adorn my crown. I am immortal, and I will throw out the stranger eager to steal my treasures. . . . I remember my youth, and my glory lights up my hills, where you lie hidden like wolves, you who were beaten at Jena. I will take up my harp again, and sing again the great song of triumph."

César Franck, reading the captain's words, which, at all events, are simple and sincere, began composing at once his work. These particulars are given by his widow.

It seems amazing that the work of one of the greatest modern French composers should have remained unknown for forty-five years. Mlle Chenal will sing it to us at the next concert of the combined Colonne and Lamoureux Orchestras, and no doubt she will sing it with the same spirit as she sings the "Marseillaise."

Symphonietta by Local Musician Played by New Haven Symphony

NEW HAVEN, CONN., Feb. 19.—Francis Rogers, the baritone, was the soloist at the New Haven Symphony's concert on February 16. The feature of this concert, however, was a "Symphonietta"

composed and conducted by a local musician, William E. Haesche. This work was played better than the remainder of the program, which included a suite by Debussy and Abert's arrangement of Bach's Prelude, Choral and Fugue in G Minor. Dr. Horatio Parker conducted with fine spirit. Mr. Rogers sang an aria by Bizet and several short songs with his accustomed artistry.

FRITZ KREISLER AGAIN PHILHARMONIC SOLOIST

Plays Familiar Bruch Concerto at a Sunday Concert—Brahms and Liszt on Stransky's Program

New York Philharmonic patrons had their second chance within a few weeks to enjoy the incomparable art of Fritz Kreisler last Sunday afternoon and the attendance again tested the capacity of Carnegie Hall. The master violinist played the Bruch G Minor Concerto and was applauded for more than ten minutes at the close. There were moments in which the artist seemed not in his very best form, but such things are inevitable and Fritz Kreisler even on his off days is still so commandingly great that to expend more than passing mention on the flaws of his performance is futile and graceless. The tenderness and poetic sentiment which he lavished on the *Adagio* last Sunday were as moving as ever and when played with such breadth and authority as he brings to it this thrice-hackneyed concerto assumes the freshness of novelty.

Mr. Stransky offered on his part Brahms's Fourth Symphony, Liszt's "Tasso" and Smetana's "Bartered Bride" Overture. There is no call at present for detailed comment on the conductor's interpretation of the symphony; that was furnished when he first did it a few weeks ago. Suffice it that he can make those for whom Brahms is no divinity revel in the deep-felt beauties of the slow movement; and if he does not make converts for the tiresome *finale* the fault is none of his. Nor is there anything new at this date to be said of his marvelous performance of "Tasso"—his first feat to win undivided recognition and the one about the greatness of which there can be no suggestion of dissent.

H. F. P.

GERHARDT IN PITTSBURGH

"Lieder" Singer Charms Big Audience—Heinroth Lecture Recital

PITTSBURGH, PA., Feb. 22.—One of the largest audiences attending the series of Pittsburgh Art Society concerts at the Carnegie Music Hall this season, was present last Friday night to hear Mme. Elena Gerhardt in recital. The enthusiasm of the audience was of the most sincere character and well deserved. Of her offerings, Schubert's "Von meiner Wiege," Schumann's "Der Nussbaum," Brahms's "Am Sonntag," "Das Mädchen Spricht" were among the most enjoyable. The accompanist was Richard Epstein, who gave the singer splendid assistance.

The organist and director of music of Carnegie Institute, Charles Heinroth, gave the first of his annual lecture recitals on Saturday night, when he had Brahms for his subject.

E. C. S.

POUGHKEEPSIE CHURCH EVENT

Quartet of Popular Artists in Spross's Cantata under Composer

POUGHKEEPSIE, N. Y., Feb. 19.—A concert of sacred music was given at the First Presbyterian Church under the direction of Charles Gilbert Spross on Tuesday evening, February 16, when the popular composer and organist was assisted by Bertha Kinzel, soprano; Lillia Snelling, contralto; Albert Quesnel, tenor, and William Simmons, baritone.

Mr. Spross opened the evening with the Prelude to "Parsifal," which he played on the organ in excellent style. Mr. Quesnel offered the "Cujus Animam"; the Misses Kinzel and Snelling the duet, "Quis est homo," and Mr. Simmons the "Pro Peccatis" from Rossini's "Stabat Mater," in which they were heard to advantage. Following this came a performance of Mr. Spross's cantata "The Word of God." A good-sized chorus disposed of the choral parts capably, while the solos were performed with considerable success.

Ray Beveridge, who has sung in opera in Germany and Austria, arrived in this country this week with the announcement that she intended to lecture in various cities on the German side of the war.

AVOIDING BEATEN PATHS IN COLORATURE SINGING

Alice Verlet Has Found the Way to Vary the Monotony of "Mad Scenes," Bird Songs and the Like in Making Up Her Programs

IN about a week Alice Verlet, the Belgian colorature soprano, will give her first New York recital in Carnegie Hall. Her program will be highly unconventional, considering that she is a florid songstress—never mind for the present, though, just what she is going to sing. Now Mme. Verlet has not sought to be unconventional just because it's the fashionable thing. Her motives lie deeper and are, in fact, rooted in an exceptionally charitable nature. She desires to please the critics first, last and on all intervening points.

Assuredly here is a condition with a flavor of real novelty, for the soprano's purpose is not prompted by any desire to placate the feelings of these sinister individuals in order that they may contemplate her with an auspicious eye, but merely because she has a tender heart and is pleased to do deeds of kindness. The New York scribes are not accustomed to be the objects of such gracious solicitude, to be openly honored instead of more or less covertly damned and their demeanor in the face of such a millennial attitude should be interesting. Possibly, after all, the beast is not so ferocious as reputed and can be taught to eat out of the artist's hand.

"I hope the public will enjoy this program," declared the cheerful little prima donna to a representative of *MUSICAL AMERICA* recently, "but the fact is I have taken only the critics into account in devising it. Poor things, I realize fully what they must endure having to listen endlessly to the same sort of thing, and how dreadful this must be, especially when the singer is a colorature soprano whose stock of offerings is limited mainly to the usual 'Traviata—Lucia—Rigoletto' arias, to the 'Mignon' Po-naise, the 'Hamlet' mad scene and bird songs of one sort or another. I suffer just as keenly myself from the monotony of such music and so welcome the chance to do something new.

"There is no reason why a colorature singer with brains should not be able to make a song recital interesting. I have worked hard to find new songs suited to my purposes and in France I have come across many. One of those that I shall do at my approaching recital—Paul Vidal's 'Meneuse de Jeu'—is something I am particularly proud to introduce. The poem was offered to Saint-Saëns, Debussy, Fauré, Massenet and many others for setting but none of them wished to try his luck with anything so unusual. At last it fell to Vidal, who, to my mind, has made a unique little masterpiece of it. That is only one of the many splendid examples of song composition made in France to-day. To my mind the French have now taken the lead in writing for the voice."

Mme. Verlet has a personality of quite irresistible charm. Her sustained merri-ment is quite contagious and all the more astonishing when one recalls that she is a Belgian refugee and that most of her



Alice Verlet, the Belgian Colorature Soprano, Who Is Now Visiting America



worldly possessions have been consumed in the catastrophe that has stricken her unhappy country. Her brother, an officer in the army, was wounded, and her mother escaped danger only through the fact that she lives in Paris. Yet amid all these depressing circumstances and the uncertainty as to what the next day may bring, the artist fairly radiates good humor. She is happy as far as her own lot is concerned for she is fond of New York and has leased a house here.

"It is not, strictly speaking, my first visit," she relates. "I was over here years ago, when I was a girl in short skirts, though in those days I could not speak the language." To-day Mme. Verlet can, thanks to frequent visits to England where she has sung repeatedly. "The fact is I spoke English long before I could understand it. In school they used to make me learn long passages of Shakespeare and these I used to recite continually though without the remotest idea of what I was talking about."

Paris has been the scene of some of Mme. Verlet's most brilliant operatic exploits. She sang for a long time at the Opéra and also at the Opéra Comique. "One thing that I am most proud of to this day is the success which attended my performance of 'Lucia' at the Gaité Lyrique. The revival of the old work was awaited with a good deal of cynicism. How could anyone bring out such an opera at this late day and do more

with it than bore the public and exasperate cultured musicians? Yet the unexpected took place. Never have I seen a more brilliant gathering than filled the theater on the night of the first performance. The success of 'Lucia' was so great as to be almost comical. Four representations had been provided for. And yet when the season ended we had been obliged to repeat the opera just thirty-eight times! Thirty-eight performances of such a thing constitutes an extraordinary record, I assure you, and proves a point or two about the vitality of the work.

"But I have not confined myself to opera, I am happy to say. Concert and oratorio work has afforded me such diversity of activity as I think every serious artist ought to have. In recital I have done German, French and English songs, even though the last are, to my mind, extremely banal for the most part. The song compositions I have run across since I have been in America greatly surpass the average English product. I greatly love to do German lieder—you see I am not so narrow-minded as to allow the war to interfere with my artistic sentiments—and oratorio work likewise affords me great satisfaction. No ambitious and artistically-minded colorature singer can afford, it seems to me, to forego the immense cultural influences that come from singing in the great oratorio works. Nor is there any excuse for the florid singer to limit herself to a few well worn Italian operatic arias for concert purposes. For such there are always the great airs of Mozart. My greatest joy is to sing such as these." H. F. P.

Detroit to Have Spring Festival

DETROIT, Feb. 20.—The Music Festival Association of this city has arranged a series of three concerts to be given April 16 and 17. The Cincinnati Orchestra, Dr. Ernest Kunwald, conductor, has been engaged for the entire festival. The soloists include Fritz Kreisler, Florence Hinkle, the soprano; Frederic Martin, basso, and Paul Althouse, tenor. The various choral organizations of the city will unite at the third concert.

CHICAGO ORCHESTRA'S \$500 PRIZE DIVIDED

Henry A. Lang and W. Berwald
Winners in American Music Competition

CHICAGO, Feb. 20.—Henry Albert Lang, of No. 1512 South Fifty-fourth street, Philadelphia, and W. Berwald, director of the music department of Syracuse University, are the winners of the \$500 prize offered for the best composition to be submitted for performance at the second "American" concert to be given by the Chicago Symphony Orchestra, under the direction of Glenn Dillard Gunn, on Thursday evening, March 11.

In the judgment of the committee of award, which consisted of Frederick A. Stock, Rosseter G. Cole and Thorwald Otterstrom, the following compositions submitted were the best in the order named: 1. Kolar—Suite "Americana." 2. Lang—Symphony in C Minor. 3. Berwald—Overture "Walthari."

After the awards had been made it was found that the Kolar number had already been performed by the New York Symphony Orchestra, and under the terms of the competition this barred the composer from receiving any portion of the award. As for the Lang and Berwald numbers, the judges decided that the prize should be divided equally between the two composers.

Mr. Lang was born in New Orleans in 1854, and completed his education in Germany. He then toured the United States with several well-known artists, after which he devoted a large part of his time to composition. This is the third prize which Mr. Lang has won in competitions of this character, the other two being the first prize in the Hamburg competition and the first prize of the National Federation of Musical Clubs. M. R.

LECTURE BY MME. ZIEGLER

Head of New York Institute Begins Her Series in Philadelphia

Anna E. Ziegler, director of the Ziegler Institute of Normal Singing, New York, began her series of lectures on vocal topics in Philadelphia on February 24. The lecture was received with enthusiasm by a representative audience of music-lovers. Mme. Ziegler gave a concise *resumé* of the various phases of voice culture, illustrated by Eleanor Patterson, contralto.

The discussion covered such points as "Physical Voice Production in Relation to Mental and Psychic Expression," "The Mentality of the Singer and the Mental Attitude Toward the Composition," "Emotional Legitimacy and Its Exaggeration," "The Great Masters of Song," "Opera," etc. This lecture will be repeated in Newark, N. J., on March 3.

Evan Williams Stirrs Superior (Wis.) Music Lovers

SUPERIOR, WIS., Feb. 19.—An extremely large audience turned out on February 15 to hear Evan Williams, the widely known tenor, in a recital at the Opera House. The artist was obliged to lengthen his original program considerably before the enthusiastic audience would depart. Mrs. Fred G. Bradbury played his accompaniments.

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